

The **ART DIGEST**

MARCH 15, 1944



Fanny Kemble by Thomas Sully, in "Stars of Yesterday and Today." (See Page 15)

The News Magazine of Art

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Our Cultural Ambassadors

THE MOST REGRETTABLE FACTOR about the not-good-not-bad exhibition which Artists for Victory has assembled for a good-will trip to England is that it largely represents a missed opportunity to build better understanding between the two great Anglo democracies through the most universal language among men—the language of art. Such an opportunity is important, far more important than the organizers or the artists evidently thought at the time. For, to paraphrase Edgar Ansel Mowrer of the *New York Post*, our opinion of the British people—and contrariwise the opinion which the British people form of us—will dominate the political thinking of the next generation.

To be sent on such an important diplomatic mission, an art exhibition must be of the best; being good enough to win the half-hearted praise of New York critics is not sufficient.

Breaking down the stupid prejudices that have been long nurtured on both sides of the Atlantic, is too crucial an undertaking to be entrusted to any but the best. And the inadequately juried show now hanging in New York is not our best. Neither is it our worst. This exhibition could pass in New York, Chicago or San Francisco, but that does not mean that it is worthy of acting as our cultural ambassador to London, Manchester and Liverpool. If we cannot show our English kinfolk better than this, it might be wiser to save the valuable shipping space for the tools of invasion—for it would not help the hands-across-the-sea fraternity to have the London critics give us the same sarcastic treatment the French did a few years ago. That is, damn our art by blessing Mickey Mouse and American plumbing.

At a time like this we should be very sure of the aesthetic worth of any art we send to England, for if we are not certain of ourselves what can we expect of the British, who are probably as ignorant of our contemporary art as we are of theirs.

Perhaps the times are not ripe for an exchange exhibition with England. Perhaps we should wait until the invasion is firmly clinched, or even until final victory is won. Art as a good-will messenger will fit snugly into any blueprint of post-war planning, for all such plans will stand or fall in ratio to the measure of mutual understanding and sympathy they encompass. At that later date we could assemble, all convinced of the importance of the occasion, the finest collection of American art ever collected—better even than the Golden Gate show of 1939—and send it to England with confidence that it would materially help strengthen the links already forged by our kinship of language, background and democratic way of life.

America has a cultural message England would understand. America, it is my conviction, is even now in the midst of a great period of art. We are not exactly a young country, for 300 years is, after all, three centuries or twelve generations; and down through those years we have been slowly, but steadily, building an art tradition indigenous to our environment, functional within the framework of our aesthetic needs. Just as we have drawn our population from the many peoples of the old world, so we have drawn a common cultural heritage, blending the warm blood of the Latins with

the cold, objective precision of the North. From the melting pot has flowed artistic steel of the finest temper. By right of lineage, we claim the same pride of ancestry in the greatness of Rembrandt, Renoir and Hogarth as do the people of Holland, France and England. All this the keen Englishman would sense in our art, if given the chance.

The technique of artistic expression is international; it is only the spirit, the emotional content, that is national, that gives native originality to a nation's art. Here in America, we have fused this universal means of creative expression with the dynamic, restless spirit that has made this nation a world power. Through our artists, may be seen our strengths and our weaknesses; the reason behind the ugliness of our cities, the beauty of our villages; the narrowness that begets our bigotry; the broadness of vision that makes possible the humming wheels of our industry; the dignity of toil and, conversely, the vacuity of our snobbery; the pioneering urge that drives us forward; our almost fanatical love of freedom of speech; in brief, the story behind why Americans fight beside Englishmen for the common ideal of individual freedom and a better world.

This is the picture I would like an exhibition of American art to convey to England; this is the picture the Artists for Victory show, as now constituted, does not present.

Teachers versus Artists

SOME ISSUES AGO we printed in the readers comment column a thought-provoking letter from Lester Bridaham, formerly public relations officer for the Chicago Art Institute and now a lieutenant in the U. S. Army. Lieut. Bridaham discussed one of the most vital questions confronting artistic growth in America—why children in our public schools are taught art by teachers who, generally, know little about art, while artists are excluded because they know little about formal educational theories. The most interesting of the answers came from Tom J. Harter, instructor in art at the Arizona State Teachers in Tempe. Here are Mr. Harter's comments:

"On the whole I am in enthusiastic agreement with Lieut. Bridaham. However, I should like to emphasize one of the reasons why there has been so little progress in placing creative artists in teaching positions.

"The failure of Normal Schools and Teachers Colleges to recognize creative artists' qualifications for teaching has been matched by the creative artists' snobbishness in failing to recognize teaching as a profession requiring professional training. Too often the creative artist egotistically ignores the necessity of studying educational theory courses, child and adolescent psychology, and certain core curriculum courses such as English, Geography, History, etc., which would enable him to integrate intelligently the art work with the other activities in the public schools. There is not necessarily a correlation between creative ability in painting or sculpture and teaching skill.

"I was a professional artist for 15 years before entering the teaching profession. I am still a professional artist and I am continually fighting for a liberalization of the requirements for teaching certification. Since starting to teach in 1937, I have earned (in spare time) a B.A. in Education and an M.F.A. in painting. I have enjoyed this work and benefited by it. Our state has a special certificate (certifying a teacher in the special fields of music, art and vocational arts only) which requires a minimum of educational and core curriculum subjects. No artist who expects professional standing as a teacher should object to some professional training."

What have others to say?

March 15, 1944



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The ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, Jr., President; Marcia Hopkins, Vice-President. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editor, Maude Riley; Assistant Editor,

THE READERS COMMENT

Wants the Lights Turned On

SIR: How about the Metropolitan arousing its courage to the extent of rummaging in its bombproof vaults and restoring to daylight—also exhibition—some of its valuable treasures forced into seclusion by the menace of air raids? Authorities have eased many restrictions necessarily enforced during earlier periods of the war, indicating confidence in their ability to restrict the Luftwaffe to European scenes.

An ART-illeryman is undergoing a new and pleasant education in painting and the allied arts, and he would like some of the better examples for "visual training, aids" and proper appreciation. He is willing to wager a nominal sum that many others would appreciate the same opportunity. His ignorance is still abysmal but he was able to select a Vermeer at the Frick Museum as one he would take home. Even a neophyte can sense the finest.

The same GI looked at the recent collection on the second floor above the main entrance to the Metropolitan and decided, with a couple of exceptions, if these were art he had better stick to artillery. Inquiry as to Chinese ivories and jades elicited the response that nothing much was being exhibited. The attendant should have omitted the "much".

Surely, there are priceless items in bombproof security that the public would like to enjoy again. We are taking the chance of lighting up our cities—how about lighting up our art treasures?

—THE COLONEL

Ed: Please turn to page 13.

We Are Sorry

SIR: May I call to your attention that the well known painting of Duchamp, *The Chess Players in a Garden*, was incorrectly entitled in the March 1 DIGEST as an *Interior* by Jacques Villon.

—EDYTHE G. WALLACH, New York.

Reproduction Rights

SIR: I have had a recent experience with copyright law which taught me something I wish to pass along. It is this. Artists can protect themselves by having a rubber stamp made saying—"Reproduction Rights Reserved"—and printing this on the back of each canvas before it leaves the studio. The law requires the artist to make it clear that he does not want to have his work reproduced without permission to do so. It seems that at present artists in general do not know about this.

—ANTHONY THIEME, Rockport, Mass.

Bored

SIR: Regarding my subscription. The truth is, I have become so bored with the stuff being done in art these days and, as a consequence, reproduced and commented on by the art news in general, that I find myself rarely picking up an issue of the DIGEST a second time for further perusal. Time was when I enjoyed not only looking but reading, and I got a lift out of it. So far as you are concerned, as editor, you have done a swell job. I like your editorial page and the straightforward honesty frequently expressed therein. For this reason I think I should send in my renewal.

—LECONTE STEWART, University of Utah.

Josephine Gibbs: Business Manager, Edna Marsh: Circulation Manager, Marcia Hopkins, Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.40; Foreign,



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The Art Digest

Vol. 18, No. 12

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The ART DIGEST

PEYTON BOSWELL, JR., Editor

March 15, 1944

Edna Marsh,
Advertising

Marcia Hopkins
Circulation

Rogers Bordley,
Foreign Editor



Rooftop Magic: ARTHUR OSVER



Circus Strong Man: JOHN DECKER

Virginia Biennial Presents Vital Cross Section of U. S. Painting

THE VIRGINIA MUSEUM will open its Fourth Biennial exhibition of contemporary American painting on March 18. This time, the biennial became an invitation affair and the system formerly in practice of having artists submit works (last time, 1,500) was abandoned for the time being. The Fine Arts acting director, Mrs. Beatrice von Keller, selected 158 paintings by artists from 25 states. Only Virginia artists were required to submit to jury action.

In the absence of Director Thomas C. Colt, Jr., who is serving with the Marine Corps, Mrs. Von Keller has proved a more than satisfactory stand-in. Her objective was to make a catholic selection of the best in progressive American art today, with just dues being paid to the new names which have been carved out in the past few years. Judging from the catalogue listing and familiarity with many of the exhibits before they left New York, it would seem that she succeeded. Not only did Mrs. Von Keller select with care her artists, but paid equal attention to the specific painting sent to Richmond. As a result most of the exhibiting artists are represented by worthwhile examples, worthy of their talent.

A jury of three, nominated by Peyton Boswell, selected paintings by Virginians and awarded two medals; also recommended ten paintings for purchase.

Clarence Carter (chairman), Gladys Rockmore Davis and Andrew Wyeth, awarded John Barton Payne medals to Arthur Osver for his moonlighted, slightly surrealistic *Rooftop Magic* and to John Decker for a close-up of a grease-painted *Circus Strong Man*. This is national recognition for two comparatively unknown artists.

From the jury's list of ten recommended,

War Art in Washington

David E. Finley, director of the National Gallery in Washington, announces an exhibition (to Mar. 19) of "The Army at War," comprising work done by American artists at Army bases throughout the world. The show includes drawings and paintings by 19 American artists, forming a broadly-planned graphic record.

The pictures were loaned by the War Department and are the property of the United States Army. A number of them have appeared in *Life* and *Colliers*. The artists are those who, by act of Congress, were left stranded at the Army bases to which they were attached through a decision of Congress not to appropriate funds for continuation of the work assigned these men by the Army and Navy.

the Museum purchased: Kuniyoshi's *Nevadaville* landscape, and Arbit Blatas' figure in interior, *Dorothee Painting*, which represents, Mrs. von Keller says, a type of painting not included heretofore in the Museum's permanent collection.

Other recommended paintings were: Alexander Brook's *Please Do Not Disturb*, an intimate view of a young girl dressing in a cold room; Dean Fausett's woods and stream landscape *The Met-towee*; Edward Hopper's well-known interior with curvaceous stenographer, *Office at Night*; Felix Ruvolo's lateral panel, *Lemur in the Night*, a primate invading a suburban balcony; Zoltan Sepeshy's tempera on gesso showing a group of bathers seen through the loop of a *Driftwood* formation, and a naive version of a *Three Ring Circus* by the Virginia artist, Martha Upshur.

Most of the 11 Virginians whose work was accepted are known outside of Virginia art circles through participation in exhibitions of national design or through one-man shows in New York. They are: Julien Binford, Nell W. Blaine, Eleanor Burruss, Esther Worden Day, Glenna Latimer, Greta Matson, Theresa Pollak, Emil R. Schnellock, Mary Ruth Snow, Prentiss Taylor and Martha Upshur.

The Biennial continues to April 16.

March 15, 1944

How Good Is the American-British Good Will Art Exhibition?

LAST ISSUE, I EXPRESSED THE FEAR that a group of paintings, sculpture and prints by living American artists, being gathered by Artists for Victory to tour the British Isles, was almost certain to be mediocre. I stated that the undertaking seemed not to have been carried on with time enough and careful judgment enough to guarantee its being a good representation of American art today.

This belief, or this fear, you may call it, came as a result of my inquiries into the ways and means being employed to gather the exhibition; and from a study of a list of the 200 artists whose work would compose the show. Besides the statements put out by Artists for Victory from time to time on their methods of selection and the progress they were making, I had more telling information still. What was first called jurors turned out to be a recommendation committee. Committee members picked artists, not specific paintings. I learned of pitfalls the appointed gentlemen had encountered by ignoring the proffered advice of people experienced in collecting important group shows. I learned that artists got only a confused idea of how important the show was to be, and had no guidance in what to send.

It was apparent then—a fortnight before the hanging of the exhibition—that unless Dame Fortune smiled dazlingly upon the project, it could not hope to transcend the deadening methods and attitude being practiced.

In such a case, should one tiptoe in order not to wake the sleeping watchman at the switch, and hope no harm will come to his watchlessness? We thought it best to rouse the attention of the keepers of the spirit, wherever they may be.

At present writing, the exhibition is hanging in the Grand Central (Terminal) Galleries and further speculation on its aspect is unnecessary. Those who have seen it, and those who will go in the three days remaining (to March 18), must judge of the success of the selection.

What one sees there is neither good nor bad. My estimate is that 14 per cent of the paintings, 10 per cent of the sculptures represented, are good. The 50 prints selected are in most cases technically competent. In the case of the paintings, the 14 pictures we commend are so excellent that they manage to impart to that section a feeling of richness exceeding, by far, their numerical count.

I would call 50 per cent of the paintings that are to occupy wartime shipping space, definitely excess baggage. Their transportation beyond Grand Central Terminal is pure folly—for they will prove nothing about the "cultural importance of America," the declared intention of the tour.

But arrangements for shipping are complete. A ship sails very soon, one which carries lend-lease materials and munitions abroad, which has made way for the 200 works in its hold. It is my feeling that every picture included that is dead as a dud, is a wartime *faux pas*. Far better to load with more vital materials than to deadhead paint-

ings that will do neither the British nor ourselves any good. (And it happens that some of the dullest paintings are the biggest).

No one is happy about the exhibition. The jurors have issued statements explaining that they did the best they could under the circumstances and regretting this and that.

Official enterprise which must sanction the show before it sails finds it "not too bad" and will let it pass.

Artists are not happy about the show. The bulk of the work is by artists of good reputation who, if given fair warning, would have sent in far better examples than they did. They regret the condition; so do the dealers who represent them.

The few artists who are represented forcefully must indeed feel lonely in their effort and in the exercising of sufficient will to answer an important call with the best that is in them.

For our part, and because it is our privilege to keep a finger on the pulse of art in our country, we believe in America's talents. We believe in the virility of its art and in its future. We even believe in the ability of Americans to form an exhibition in which artists represent the vitality of the American nation.

Just because, once again as in Na-

tional Art Week, our officials botched the matter and made a flop of the venture, are we indeed forced to consider that it cannot be done right? Accepting repeated failures is failure to analyze the fault of the matter. We gave up the horse and buggy when it could no longer be used effectively. We must give up the old practices in this instance and devise a progressive method of gathering fine art exhibitions. We have the material. This American-British exhibition does not reveal it.

Nevertheless, it is a heartening thing to know that people realize the importance of cultural understanding and exchange between nations united in their efforts. But, as fine as the conception is, once placed in the wrong hands for execution, the thing fails beyond help of either those at the top who sanctioned the project, or the little ones below who know it is badly executed.

We regret that an attitude of resignation to the inevitability of half-measures is the bill of lading under which our "culture" will travel. We know how a show could be gathered that would represent the nation proudly.

To our best friend, we want to show our best face. It is not nearly so hard as some would have you think.

—MAUDE RILEY.



Girl Reading: EMIL GANSO (Lithograph in 3 Colors)

Brooklyn Museum Shows Ganso in Retrospect

AT THE FIRST RETROSPECTIVE exhibition of prints by Emil Ganso, being held at the Brooklyn Museum through May 21, the public is given an opportunity to read for itself, from the work of this artist, the eloquent statement he has bequeathed us concerning himself, the world he lived in, and the meaning of art to him. From the abundance and rich variety of etchings, woodcuts and engravings, colored and black and white lithographs, it is possible to appraise and follow, step by step, the development of skill through which he sought to satisfy adequately his desire for expression. He sought and achieved a flexible command of his various medi-

ums, imparting to each an intimate quality of its own, resulting from a particular understanding of and disposition to subject matter.

From what he chose to do, he tells us about himself. His nature is contained in the feeling of richness, mellowness and general well being, reflected in his work. There is nothing controversial in his statements, nothing obvious in his forms that would ruffle anyone. We cannot fail too to see his chief interest in art. What there is to discover are the subtleties of expression, inherent in the various mediums, for which he possessed great love and respect. His

(Please turn to page 26)

Accepted by the Met

FORTUNE'S BUFFETS and rewards seem to be distributed somewhat unevenly, but at least a handful of the WPA artists whose work recently came to such a sad end as left-over junk (see Feb. 15 *Digest*), were surprised to find their work hanging on the balcony of the Metropolitan Museum as the result of a gift of that same agency.

A year ago this month, Benjamin Knotts, with the aid of persons connected with the New York and Pennsylvania Projects, made a selection from among W.P.A. paintings, watercolors and drawings. As Knotts had previously been State Director of the Pennsylvania WPA Art Project, supervisor of the easel division of the New York City Project, and assistant to the National Director of the Federal Art Project and was now a member of the Metropolitan staff, he was the logical channel through which preliminary negotiations should be made. The Metropolitan accepted 28 works; 14 are now on view along with purchases made through the Hearn Fund from the recent Whitney Annual, Artists For Victory Prizewinners, and other late acquisitions.

Of the W. P. A. artists thus honored—after their recent dishonor—Jean Liberté is the only one whose work was previously owned by the Metropolitan. Paintings by Algot Stenberg, Loren MacIver, Donald Forbes, Guglielmi, De Martini, Farruggio, Ben Benn, Nicholas Luisi, Paul Mommer, Reginald Wilson, Joseph Presser and Leon Kelly hang as part of the permanent collection of this august institution for the first time. Obviously selected on a basis of individual merit rather than name or subject, these newly adopted children of the depression stand up handsomely among their prizewinning or more carefully nurtured brothers.

The present exhibition, which will remain on view until the main paintings galleries reopen on May 28, inaugurates a new Museum policy to reserve the balcony for the showing of contemporary American art. Items from the permanent collection will occasionally be supplemented by loans.—J. G.

St. Louis Buys Five Americans

The City Art Museum of St. Louis announces the purchase of five paintings by contemporary American artists from its 37th Annual Exhibition, through the Eliza McMillan Fund. The artists so honored are Arthur Krause, Carol Blanchard, Frederick Hauke, William Gropper and Israel Litwak.

As the Museum points out, the five paintings represent at least four distinct tendencies in contemporary American art. Carol Blanchard's *Happiness* and Arthur Krause's *Clown and Cats*, are fanciful expressions; Frederick Hauke's *Old Fact Mountain*, (see *ART DIGEST* for Jan. 1), is surrealist and full of spiritual implications. Gropper's *Art Patrons* is devastating satire; Israel Litwak's *Hunting* is gaily decorative and straight-out fairy tale, rendered in primitive manner.

During the Annual, which closed March 13, the purchased paintings were hung apart from the other exhibits.

March 15, 1944



Mountain Stream: PETER HURD

Peter Hurd Presents Impressive Show

PETER HURD is holding at the Macbeth Gallery an exhibition of tempera paintings and watercolors. Hurd's paintings, which he carried out while he was attached to the American 8th Air Force Bomber Command, were shown last Fall in the exhibition, *War Art*, held at the Metropolitan Museum and have also been reproduced in *Life*. The watercolors shown here are a departure for the artist and are in subject and treatment far from warlike scenes or the tumult of combats in the air, for they are peaceful landscapes in which the artist shows himself decidedly at home in his latest medium.

The weathered barns of *Chester County* with their dark forms looming against the pale sky are an interesting contrast to *Blowing Sand* with its warmth of flushed sky and stretch of flat land. Hurd paints with surety and fluency, emphasizing large forms, but embodying delicacy of detail, as

in the shadows of the trees in *Valley Landscape* and the nice differentiations of color in their rich foliage.

Mountain Stream, the winding surface reflecting the muted radiance of the overcast sky, presents a beautiful pattern of light and shade kept within a low gamut of color notes. In fact there is nothing dazzling or extravagant in any of these watercolors; whether set in a low or high key, but a subtle modulation of tones harmoniously contributing to a unity of impression. As in his paintings, the artist defines his shapes and forms decisively—there are no edgy contours or amorphous masses, yet each picture seems to flow easily into its rhythmic pattern.

Among the tempera paintings is *The Windmill Crew*, which elicited especial admiration in the large showing last Fall, and a handsome pattern of cloud shapes under different degrees of illumination in *The Anvil Cloud*.

Andrew Wyeth's *Portrait of Peter Hurd* is an important feature of the exhibition; in it the artist is represented as the true bohemian of careless pose playing on a mandolin. The vivid characterization depends entirely on the seizing of personality through bodily gesture, for the features have not been accentuated at all, yet a likeness could not be more effective if executed with meticulous realism. The exhibition continues until April 1.

—MARGARET BREUNING.

Portrait of Peter Hurd:
ANDREW WYETH



Met Officers Stetted

The outgoing class of trustees of the Metropolitan Museum of Art, consisting of Messrs. Henry S. Morgan, John Godfrey Saxe and Thomas J. Watson, was re-elected at the annual meeting of the Trustees as "the Class of 1951."

Officers of the corporation were also voted upon, resulting in a stet condition throughout. Remaining in office are: William Church Osborn, president; Elihu Root, Jr., and Stephen C. Clark, vice presidents; Devereaux C. Josephs, treasurer; G. L. Greenway (on leave of absence), secretary.



The Country Fair: ABA-NOVAK. Collection Mr. and Mrs. A. Silberman

Hungarian Artists and Collectors Rally to Aid Red Cross War Fund

THE HUNGARIAN DIVISION of the Red Cross is holding an exhibition of Hungarian paintings in America at the Peikins Galleries, in the Hotel Gotham (until March 26). The showing, arranged by Abris Silberman, reaches up to 60 items of decidedly diversified character, dominated by figure pieces and landscapes with a few flower canvases. Many of the artists are represented by a group of works. There is variety in approach and handling so that there is no impression of a standardized art, but rather of individual solution of each pictorial problem.

Vilmos ABA-NOVAK presents a group in which vigor of brushwork is marked; the excellent arrangement of large forms prevents any impression of overcrowding in compositions which possess an abundance of detail. A long panel, *Before the Inn*, and *The Country Fair* with its arresting weaving of massive shapes and background of sheds and figures into coherent design, are noteworthy. Rudolf Freytag's *Landscape* with its play of blues and greens; *College Sports* by Anna Lesznay with its gayety of color and movement suggesting a scene from an operetta; Zoltan Hecht's *Beach*, its flashing blues and mauves of sparkling water fringed by rocks and bathers; and Gabor Peterdi's nostalgic *Memories of Bugac* are further to be commended.

The Funeral by Isavan Pekary, a solemn procession of acolytes, relieved by the brilliant sky, and showing an angel bearing upward the departed soul, is an outstanding canvas. Tibor Polya's *Winter Landscape*, gayly colored little houses like pieces from a Noah's Ark and prancing horses drawing sleighs on the snowy streets, might well be an equivalent of one of our Currier & Ives scenes. Henry Major presents *Provincetown* in the pictorial idiom of the American landscape painter, but adds a figure piece, *Har-*

mony, that indicates his Hungarian provenance; both canvases are excellent. *Landscape* by George Ratkai is alive with rhythms.

Among the figure pieces, *Gypsies* by Bela Ivanyi Grunwald completely escapes the romantic versions of such subjects with its prosaic figures easily grouped and admirably characterized. *The Dreamer* by Bertha de Hellebranth, in its solidity of compact mass and soundness of bodily structure, is sculp-

tural. Artur L. Halmi, in *The Barber Shop*, models his figures with the radiance streaming through a window back of them into a plastic group. Willy Pogany's *The Witch and Girl with Reed* and a three-fold screen by Marcel Vertes are handsome decorations.

Still lifes by Geza Voros, Isavan Csok, Helen Ratkai and a dramatic drawing, *Refugees* by Francois de Erdele, also rate special comment.

—MARGARET BREUNING.

The Vigorous Versatility of Marion Greenwood

MARION GREENWOOD's oils and gouaches at the Associated American Artists Galleries possess great diversity of subject matter and handling, but they

Mississippi Girl: MARION GREENWOOD



all suggest a sort of passionate intensity on the part of the artist. A well-considered solution of the problem of shapes, colors and design express this esthetic emotion.

Some of the canvases indicate the effects of Miss Greenwood's mural work in their lack of atmosphere and rigidity of forms, such as *Mother and Child* or the decorative display of vegetables in *Still Life*. But more recently the artist, without diminishing the vigor of her brushwork, has gained in fluency and vitality. *Mississippi Girl*, for all its flaming brilliance of reds, blues and green, is a poetic interpretation of personality, the beautifully poised head and the lithe, easy grace of body appearing to be in harmony with the hidden, inner life of the sitter. Like all of Miss Greenwood's figure pieces, the hands deserve attention; they seem to be an index to the high-strung, nervous temperament, as the strong, spatulate hands of the *Accordion Player* display both the power and refinement of a musician.

The grim figure of *Rendezvous* seated at a cafe table, the typical "rag and a bone and a hank of hair" waiting for her victim and starkly illumined by the color and light of the night scene,

[Please turn to page 27]

Helion Paints People

JEAN HÉLION, French artist, arrived in the States last year and went to join his wife and child in Virginia where they had continued to live when Hélion volunteered to fight with the French Army in 1940. Taken as a war prisoner, the artist had remained for a tragically long time entirely incommunicado with his family and it was not known if he were dead or alive. But Hélion made his escape from the Nazi prison camp and, eventually, arrived back home.

News of his safety was received with sympathetic joy by those who knew his painting and who considered Hélion one of the leading abstract painters of our time. In the past year, rumor had it that Hélion was painting again but in quite different vein. He was said to be painting "subject" pictures.

This month, Paul Rosenberg presents Jean Hélion's recent work—a series of 14 canvases new in painting form for the non-objective painter as we know him; new as a form in modern art.

There's no doubt about it, Hélion's exhibition will cause flurry and a lot of controversial talk. He shows simple, compelling, visually startling statements employing again and again the figure of a man facing forward. Hélion's hatted men have their backs to walls.

Two girls, one with yellow hair, one with red, are said to represent the war-time virgins of France—heads up, pride in their bearing. What the robot-like men in sack suits represent, I do not know. They are titled, *Man with Umbrella*; *Man with Blue Journal*; *Man With Red Cheek*, *The Smoker*, etc. The blank walls before which they stand are employed for color in flat areas. The figures are blocked out sharply with crisp divisions of color and black.

It is Hélion's sense of placement and design, characteristic of these things to the same measure it has always been present in his work, that saves them from being considered merely as posters, in spite of their form. What we see here may be, as Mr. Rosenberg states, "an entirely new phase in the art of painting." Certainly, we saw something of the same tendency in the recently done racing and burlesque-girl paintings of Vaughn Flannery, elsewhere currently exhibited.—M. R.

Man with Red Cheek: JEAN HÉLION



March 15, 1944



Leamington Grand Steeplechase: VAUGHN FLANNERY

Vaughn Flannery Adopts a New Method

VAUGHN FLANNERY, whose work has appeared from time to time in group shows and has been acquired for private and public collections, is holding his first one-man show at the Kraushaar Galleries (until March 25). The arrangement of the early work in one gallery and of the recent paintings in another brings realization of the progress which this artist has made.

The favorite *leit motif*, as it were, of Flannery's work in both divisions is the race horse, on the course, having a work-out, or in pasture. But the later canvases reveal a different idiom from realistic fidelity of the earlier ones, for in them, drawing on old prints and wood cuts as themes, the artist emphasizes abstract design. Yet the vitality of his lively subject matter is not lessened by this treatment. *Leamington Grand Steeplechase* is a vivid record of movement and tension woven into formalized patterns.

A few Mexican scenes are striking in their concentration of design and originality of conception. *Side Street*,

Patscuaro, with its brilliance of sunlight and depth of shadow intensifying the pale facades of the buildings and the somberness of the narrow little street, is arresting. The careful definition of a group of figures in deep shadow is an unusual performance.

In his present preoccupation with figure pieces, the artist displays his recent interest in formal design, escaping literalism by avoiding local color, though giving a sense of mass and volume to the forms and of rhythmic bodily gesture. The elaborate dress of the professional entertainer is often of exactly the same hue as the flesh, so that it would be difficult to decide where one begins or leaves off in the costume. Usually, this hue of face and dress is a vivid pink, set in such a canvas as *Groom versus Bridegroom* against an amazing play of other pink notes that run a gamut of paler and deeper tones. In this canvas, too, the painting of a net with ball fringe is so masterfully handled that it seems to sway in space—one almost sees its motion.

One of the most successful of these daring and witty themes is *Champagne Belle*. The whole figure is in white which, strangely enough, seems to have different values in the differing textures, yet remains unsullied white. There are other engaging canvases such as the Victorian *Brazen Hussy* or the *Amazon Night at Harry Hill's*, in which an actually repellent dull red serves to heighten the animated scene. This is an exhibition of paintings in which personality, composition and fine design have combined to produce a brilliant ensemble.

—MARGARET BREUNING.

British Blampied in Brooklyn

Watercolors by Edmund Blampied, British artist, constitute the third in the series of shows by contemporary artists instituted this year by the Brooklyn Public Library. The Blampied paintings were loaned by one of the library's trustees who has the largest private collection of this artist in this country. They will be shown through Mar. 26.



Young Girls at Piano: RENOIR (1883)

Omaha Acquires Important Renoir Interior

RENOIR was always interested in the piano as a property to give weight and depth to his interior scenes. One such canvas hangs in the Chicago Art Institute. Of two oils and one pastel done in 1895, one hung in the Luxembourg, another was shown here in the Renoir show at Duveen in 1941. An earlier (1883) and quite different painting in which this musical instrument plays a prominent part has recently been acquired by the Joslyn Memorial in

Omaha from Paul Rosenberg Gallery.

In Omaha's new *Jeunes Filles au Piano*, the artist's luscious reds and off-reds are deftly used in the dresses of the two blonde girls, and in the curtain that hangs on the left side of the painting. Multi-colored flowers in a vase are set before the mother-of-pearl tones of the wall. For 15 years it was in the collection of Jacques Laroche in Paris. It was also included in the Renoir Centennial at the Duveen Galleries.

Arthur Schwieder Exhibits on His Own

PAINTINGS by Arthur Schwieder, at the Rehn Gallery, are the work of a man who, although teaching continuously, has not lost interest in his own work, but has undergone a steady maturing of his powers. It should be added by way of parenthesis that he is a teacher who does not impose his ideas on his pupils, but encourages them to develop each in his own way. Both of these facts add interest to a showing that possesses a decidedly original conception of design.

In such canvases as *Late Summer* or *Early Summer*, showing colorful tapestries of leaves against a background that heightens their chromatic brilliance, there is a sense of sweeping movement, not in the accepted method of rhythmic patterns, but through a crisp clash of angles that seems to echo and re-echo through the whole

design. By a skillful play of contrasted and harmonizing tints, the artist secures not only handsome decorations, but extremely provocative ones.

Schwieder paints still lifes, landscapes and interiors and a figure piece with surety of brushwork and pleasing composition, but it is in his unusual acuity of forms, fairly thrusting against each other, yet blending into a unified expression, that he achieves his most successful effects.

—MARGARET BREUNING.

League of Present Day Artists

The League of Present Day Artists is open to new members, and invites painters, sculptors and graphic artists to submit three characteristic works to its jury. Work will be received on April 14 and 15, at the studio of C. B. Ross, 217 West 29th Street, New York.

e. e. cummings exhibits

EDWARD ESTLIN CUMMINGS, Harvard 1915, World War I veteran and novelist (*The Enormous Room*), playwright (*Him*), and noted poet—better known as e. e. cummings—is holding his first large exhibition of oils and watercolors at the American British Art Center.

This lower case poet's paintings are much more easily intelligible than his verse or catalogue forewords. Very likely the variety of techniques and influences in this showing of 59 exhibits is accounted for by the fact that they were painted over a period of 25 years. Some are thick and some are thin; some light and some dark; some are carefully defined while in others figures and objects barely emerge from misty monotonies. Here is a pale suggestion of Cézanne in a watercolor, there Ellshemius, Braque, or the Fauves are called to mind. Occasionally the artist's composition gets out of hand, but impressions of mood and movement come through strongly.

Evening weaves a pleasant spell of magic and carries some handsome color. One *Self Portrait* is notably successful. The pale, very thinly painted *Paris Roofs, rue de la Bucherie* is poetically delicate. Best of all, we liked *The Yellow Scarf*, wherein an indistinct but thoroughly three dimensional nude moves with indescribable grace.—J. G.

Buffalo Does Its Share

Buffalo artists have been donating canvases throughout this year to prompt the buying of War Bonds. Mrs. George Clinton, Jr., member of the Buffalo Society of Artists, led off by giving four canvases; 46 other artists followed suit, and about one million dollars worth of bonds were sold, many of them at moving picture theaters where one picture. Della D. Gall's *Bear Lake*, brought \$10,000 in bonds. Mrs. Clinton's four canvases realized \$21,850.

Paintings have been given to high school students as prizes for selling the greatest number of bonds. One young student sold \$7,550 worth and received a portrait sketch by Alex Levy. Others received paintings by Anthony Sisti, William Rowe, Earl Scherm. Leading them all was Arthur Kowalski's painting, *The Edge of the Orchard*, which prompted one buyer, Mrs. Joseph Reinhold, to buy \$370,000 worth of bonds to get the painting which was offered at the Montefiore Auxiliary 34 of B'nai B'rith. A painting by Richard Sigafos brought \$20,000; by Charlotte Albright, \$40,000; by Rixford Jennings, \$75,000.

Buffalo artists recommend their methods of fund raising to other cities.

Koetser Curtailed

Mr. D. M. Koetser of the Koetser Galleries, 15 East 57th St., New York, has been obliged because of military duties to re-adjust his activities of selling paintings (shipped to him by L. F. Koetser, in charge of the London Gallery). Mr. Koetser will conduct his business from the Rolls Royce Building, 32 East 57th, between the hours of 4:30 and 6 p. m. on weekdays and 1:30 to 6 p. m. on Saturdays.

Decade of Lurcat

JEAN LURCAT is somewhere in France and has not been heard from by his New York friends in several years. This month, the Bignou Galleries show a collection of 20 of his paintings, executed between 1928 and 1939.

The major pictures are in oil and include the big *Vision d'Espagne*, painted in Spain during the Spanish Civil War and shown in the last Carnegie International exhibition, held in 1939. Tufts of fiery smoke spot the sky, matching the flutter of sails hurrying into the quay. A structure at the right is animated with figures preparing to escape the encroaching flames. Lurcat carries out the fragment-and-flutter theme of this big and animated canvas by spotting the pale yellow quay with black marks like giant footsteps.

Some of Lurcat's pictures are built on more disciplined lines. The most striking is *Le Mur*, a standing structure backed with a painted border of blue that blocks it out from a white sky and white grass. A blue moon repeats the one intense color. Such bold abstraction is found in several small pictures of early date and in *La Barque*, interesting in design and provocative due to the unlikeness of its properties to actual construction.

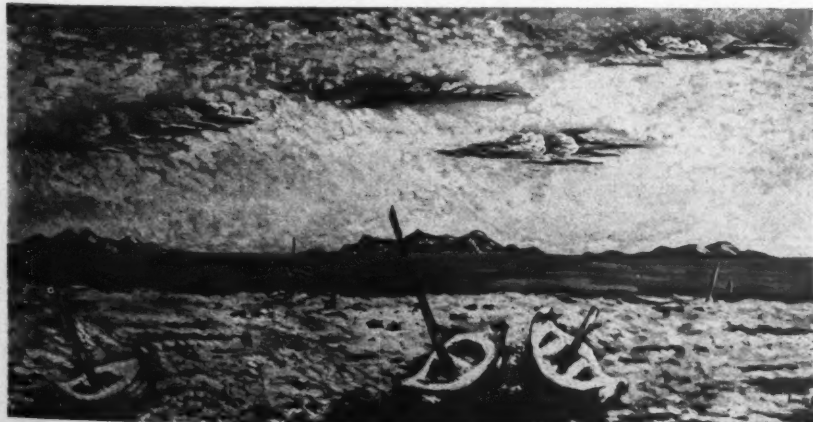
The most surrealist of his abstractions is *Nuages Mouvementés* with emphasis on diagonals formed of bracing ropes supporting football goals (or other arrangement of poles), clouds, and white sails. It is a severe picture, angular and stringy. Quite unlike it, voluptuous and persuasive, is *Pivoines*, an arrangement of white flowers before rose and blue painted areas. *Sérénité*, reproduced, is a gouache, fairly typical of many beach and boat subjects of Lurcat, shown before.—M. R.

The Art of Snapshotting

The Museum of Modern Art is exhibiting snapshots from the Eastman Kodak Company's files—sent in to the camera house for competition during the last fifty years, but mainly those snapped during the past 15 years.

They are presented as "an important American Folk Art", one which "may well be a highly significant form of self expression." The exhibition lasts two months and then goes on tour.

Sérénité: JEAN LURCAT. On View at Bignou Galleries



March 15, 1944



Land Breeze: JOHN ATHERTON

John Atherton Paints Credible Surrealism

IN THE NINETEEN PAINTINGS by John Atherton hanging at the Julien Levy Galleries through March 31, one gets full money's worth of polished technique and a high quota of imaginative entertainment. Atherton is always clear in his thoughts, exact in his decisions. He leaves nothing to be desired in a completed picture. Should any desire be left dangling, it is one that can be satisfied by going on to the next picture.

Atherton's realism is astounding; his surrealism is pleasant and freshly original; the curiosity that prompts his choice of objects is full of joy and disarming earnestness. It is by reason of this turn of mind, and his gift for arrangement, that Atherton is able to bring together the most extravagant conglomeration of objects ever collected in one room—and still create a scene of order and congruity. It is in appreciation of his art that we acknowledge that when one steps into the gallery, nothing seems awry.

The shells he sells are sea shells I'm sure. But one of them looks like a sardonic mask, which it is called, and glistens iridescently while making a face; another is an oysterlike marine

form whose mother-of-pearl lining is modelled to disclose two nude forms in relief. This shell is set in a landscape and the weathered clapboard buildings in the distance shine with a simpático echo.

While a house on fire might be a tragic sight to a neighbor, or a big thrill to a fire bug, to Atherton it is legitimate and most opportune disorder. He makes an exact and realistically painted account of this physical fact, missing none of the incongruities: a crumbled house whose wooden front door still stands, fragments of fences, a wagon wheel that rolled to safety, the eerie mist of steam in the background. You can imagine that he saw all this—if you want to.

But remember, please, that Atherton is disarming. *Burning* (the house on fire), *Land Breeze* (which we reproduce), and *Beach* (an old derelict automobile body in sharp-focus landscape, with figure), all innocently convincing, are but one unwary step from impossible situations. The other sixteen pictures in the exhibition could be described as such situations. They are all delightfully rendered and conceived. *Green Shaded Night*, the central piece, is the exception for it is nearer to romantic, almost traditional, landscape painting, than anything of Atherton's we have seen.

Metamorphoses, a triple self portrait, does not reveal the tongue in the cheek we were prepared to expect. But it has mother-of-pearl on both cheeks of one of three heads that all fix you with an earnest and level stare.—M. R.

Sloan-Farr Marriage

John Sloan, 72-year-old famous American painter and founder of the Society of Independent Artists, last month married Helen Farr, 32, now director and secretary of the Society. Miss Farr, an artist in her own right, studied with Mr. Sloan and helped edit his autobiographical book, *Gist of Art*. The marriage took place in Santa Fe.



Sunlit Hill: HARDIE GRAMATKY

California Watercolorists Impress in East

AT THE RIVERSIDE MUSEUM in New York, the California Watercolor Society's exhibition makes a good impression not solely because it contains much commendable work, but further because it is not large enough to produce that feeling of satiety which an over-abundant showing of either prints or watercolors produces. Seventy-six pictures can be viewed with pleasure without the attendant eye fatigue which big shows foster. This is the second exhibition which the society has held at the museum and unless memory fails me, it is an improvement on the first.

Considering that these artists work in the "land of eternal sun and flowers" (quotation from a folder) it is surprising how few flower pieces are included. One handsome exhibit, *At the Sea Shore* by Irene D. Robinson, displays a bowl of rich, red flowers against a blue of sea and sky; another by Florence Keller, *Bouquet*, an informal arrangement of big, thrusting forms, conveys beauty of textures and petals without any naturalistic insistence. Perhaps, the most striking still life is *Red Cabbage* by R. H. Kennicott, in which opulence of form and detail of crisp curling leaves are held into harmonious pattern.

Burning Leaves by Helen Harris Black is full of drifting clouds of smoke that seem to bring the actual tang of the acrid smell of the bonfire; it is ably executed in broad washes of color. In Mary Finley Fry's *In the Midst of the City*, the little plot of vivid turf and leaning tombstones of an old graveyard, framed by dark buildings, is highly effective. *Sunlit Hill* by Hardie Gramatky, its rounding mass of yellow-green set against deep green foliage, possesses a beautiful pattern of light and color.

The sinister, heavy clouds that fill the sky and seem to threaten the earth in Emil Kosa's *Counter Wind* fairly sweep across the paper with powerful movement. *Tracks* by A. Kilpatrick, its forms emerging from a murky haze, and Rex Brandt's *Yacht Harbor*, with rocking boats and filling sails woven into pattern, are admirable. *About to Rain* by Dillon Lauritzen, its trees bend-

ing before the wind and a sense of moist atmosphere pervading the whole scene overhung by a sky with broken clouds, is one of the outstanding items.

The patterned rhythms of *Wild Birds* by Denny Winters; the tense movement of *Running Horses* by Phil Paradise; the fluent planes of light and color in *The New Navy Pier* by James Green; the sweep of the wind that makes itself actually felt in Alexandra Bradshaw's *Hard Westerly*; the witty conception of *Convalescents* by Gladys Allen; the amazing little procession of *A Decent Burial* by Elsie Palmer Payne; and Carl Bettz's figure piece, *Masse Shot*, are all highly personal pictorial expressions executed in the artists' individual language of color, line and composition.

Other artists who merit mention are: James A. Lawrence, Katherine Westphal, Marian Curtis, Zuka Omalev, Phil Dike, Vance Kirkland and James Couper Wright. The exhibition will be held until April 9.

—MARGARET BREUNING.

Mountain Trail:
VANCE KIRKLAND



Three Sculptors

SCULPTURE EXHIBITIONS are rare enough these days but the Argent Galleries this month presents an unusual scene with the drawings and various sculptured products of three sculptors: Ossip Zadkine, Alfeo Faggi, and Wharton Esherick, the latter from Pennsylvania.

Esherick's *Darling*, in white oak, a little deer, dominates the room from the central position. Esherick is in the habit of standing his wooden animals out of doors and it is possible that, with its head in a tree, the little deer might cut an amusing figure. As it is, exhibited studio-wise, the silhouette is harsh and ungraceful; the scooped and wobbly legs of shiny oak look like bad furniture.

Esherick exhibits other severely simplified wood pieces: *Mary*, a woman's head, whose profile is doubtless the wedge edge of a leaning column; a model for a tombstone that exists in stone and has the general aspect of one of the colosseum-like ramps at the World's Fair; *Defense*, another model proposed for a War Building which realizes its titled implications by "defending" with sharp, star-like spines—as formidable as a porcupine's armor.

Faggi, New York artist, shows representations of monumental sculptures, a Pieta in plaster, his well-known St. Francis in a small model, both of them styled and refined for emotional effect. In contrast, a bronze figure of *Depression*, a woman beating the floor with fists, is a feverish expression which has not the fine dignity of the handsome bronze, *From the Cross*, a deposition group, nor of *Attic Memories*, developed here in plaster.

Zadkine, too, sent a working model of his *Prisonnière* which looks anything but impressive in its terra cotta version. But several earlier pieces of gala mein, and torsos of marble and ebony, the marble *Bird in Hand*, and numbers of drawings, make fair representation of an interesting French sculptor, now residing in New York.

Jessie Ansbacher Returns

Jessie Ansbacher, whose paintings are now on view at the Milch Galleries, has not exhibited her work for fifteen years, although she has been painting during that time as well as teaching art. The canvases possess a pleasing freshness and spontaneity, a fact that would indicate that her interest in her work has not diminished. The exhibit includes portraits, still lifes and a few figure pieces. In the portraiture, *Bertha*, a rugged, vigorously modeled head of a woman set against a background of subtly mingled blue and pink, makes especial impression. Another noteworthy canvas, *Emigré*, is an intense characterization, directly and decisively rendered.

The flower pieces are rich in textures and variation of hues, skillfully presented in decorative composition. *Flowers in Blue Vase*, *Peonies in White Bowl* and *Flower Arrangement* were particularly noted for their able color patterns, contrasting and harmonizing notes effectively combined with an easy grace of contours. (Until March 25.)

—MARGARET BREUNING.

Hans Hofmann Teacher-Artist

HANS HOFMANN, favorite teacher of many a young modern, has been persuaded to exhibit his paintings for the first time. The galleries of Art of This Century in New York display only the work of the last year and if you think of all teachers of middle age as cautious and wise gentlemen who carp on the subject of drawing, and in general take the joy out of life for young students, you'll be surprised.

Hofmann has as much fun as any youngster. The walls fairly sing and dance with a succession of untitled exuberances in brilliant colors. Two large canvases give punctuation to the merry whirl, one of them apparently painted on a wood panel and heavily loaded with muted pigment for fresco effect.

There is likeness in this debut show to one that preceded it in these galleries earlier in the season. Jackson Pollack comes to mind at the first step within the Hofmann show. We learn that Pollack studies with Hofmann. What fun they must have! But look at our picture of the happy Hans at work (see below). Can you doubt for a minute he finds life and painting equally wonderful pursuits?—M. R.

Waldberg Construction Sold

Miss Peggy Guggenheim acquired a construction, *L'Antenne Totemique* by Isabelle Waldberg from the current exhibition at the Mortimer Brandt Galleries titled, "Color and Space". Mrs. Waldberg is the wife of Patrick Waldberg, now in London with the O. S. S. She exhibited at Zurich and studied in Paris under Wlerek and Gamond; was commissioned by Oscar Reinhardt to do a construction now in his collection at Wintherthur. Mrs. Waldberg came to this country in July, 1942.

Hans Hofmann in His Studio



March 15, 1944



Musical Instruments: EVARISTO BASCHENIS

Handsome Still Lives Other Than Dutch

AT THE DURLACHER GALLERY, the title of the current exhibition, *Still Life in the XVII Century*, would immediately suggest the Dutch still lifes of that period, with their highly-finished surfaces, rich color and ornate lavishness of detail—the sort of magnificence that found appropriate setting in the homes of the rich burghers who were, doubtless, stolid enough to gaze unflinchingly at all the elaborate paraphernalia of shapes, colors and gleaming high lights. But this beguiling exhibition includes only a few Dutch still lifes. It comprises rarities in still lifes by Spanish, Italian and French painters which reveal disparate racial approaches to the problem of combining a handsome decorative design with vital pictorial expression.

It is obvious here that the artist who paints still life successfully must not only be a master of brushwork, but must possess an exquisite sensibility that perceives a fine harmony between the shapes and surfaces of his subjects and is able to transcend mere realistic description in the subduing of detail to sound design.

It is difficult to specify items where there are so many allurements. *Musical Instruments*, by the Bergamese Evaristo Baschenis, with its mellowness of tones and beauty of curving forms answering each other, is in itself a melody like the striking of a sonorous chord. *Fish* by the Neapolitan Giuseppe Rocco does not represent the usual inanimate forms and lackluster eyes of such subjects, but is a rhythmic web of darting shapes and delicate color patterns.

Perhaps, *Still Life* is hardly appropriate here, since the whole canvas is alive with movement. *Pots and Pans* by an anonymous French painter displays the characteristic Gallic traits of discretion, sobriety, and logic which endow these humble objects with a harmonious play of contrasting forms.

Painting could hardly be more accomplished than that of the Dutch

Pieter Potter, in a still life which is carried out with mastery of brushwork in its refinement of color and finish of surfaces. Yet this highly developed canvas impresses one not so much for its carefully-realized detail as for the symbolic content inherent in its arrangement. As for the delight of four canvases of shells by a Dutch painter, the Master of the Monogram G.M., no description is adequate to express their fascination.—MARGARET BREUNING.

Returning to Normalcy

Answering The Colonel's "letter to the editor" on page 4: On May 28 the Metropolitan will reopen its painting galleries, completely redecorated, and in all their pre-Pearl Harbor splendor. Thereafter other galleries will be re-installed as fast as war-time shortages permit. The Brooklyn Museum brought everything back from storage in December, and things are in the process of being redistributed throughout the Museum (except in the two main painting galleries which are skylighted). The Coptic gallery will reopen soon, and on May 25 the rare collection of 18th century American portraits will be installed in the Main Entrance Hall.

The Whitney Museum displayed some of its "irreplaceable" items that had been out of town on a visit in its recent showing of paintings and sculptures from the permanent collection (Feb. 1-Mar. 14); on March 21 watercolors and drawings from the permanent collection, as well as recent accessions, will see the light. City Hall's 78 famous portraits that went to storage with the Metropolitan's treasurers are now being rehung. As yet the Frick Collection has no plans for bringing out its prize pieces. The Museum of Modern Art, which doesn't scare easily, kept its collections intact.



Moonlight: EDVARD MUNCH (Color Woodblock)

The Graphic Work of Edvard Munch

EDVARD MUNCH, born in Loeifen, Norway, in 1863, died in January of this year in a little town near Oslo, where he lived alone and quite out of touch with former associates. His paintings are little known here (they say there are none in American collections) but Munch caused a lot of trouble in conservative art circles in Berlin before he was 30, and was one of the first members of the Berlin Secession which championed modern art during the 1890s. Later, he was avidly collected in Germany.

This month, through the 25th, the Buchholz Galleries show a fine representation of Munch's graphic work, assembled from American collections and from five American museums. It is an impressive showing. The artist's mood, his compassion for the bitter and the sweet, for Death and Love and Anxiety, are transferred through the medium of etching and lithography in a compelling, yet quietly persuasive way.

In contrast to the German woman artist, Kollwitz, Munch treats these subjects in more generalized, less brutally factual manner—makes decorations of the moment or emotion he would depict; seldom shows a ravaged face. While Munch makes all female face and form comely, even that receiving the *Kiss of Death*, and has his men suffer in silence, as in *Jealousy*,

there is, nevertheless, the feel of distress, as in a half-waking dream. His graphic work was done quite apart from his painting, neither subordinate to, nor depending upon the other.

It is said one can see in Munch's work the influence of the work of Van Gogh and Gauguin as a result of many years spent in Paris. On the other hand, I feel Munch was the source of many mannerisms that appeared in book illumination in America in the first decade of this century. Look at *The Model* and *The Day After*, at the two color woodblocks, *Moonlight* and *Evening*, and I think you will recall certain illustrated books of childhood.

Portrait prints include likenesses of Mallarmé, Knut Hamsun, Ibsen and van de Velde, Belgian architect.—M. R.

Educated Lilies for Philbrook

Rose Kuper, artist, made a painting of a special kind of water lily, grown by Frederick Hansa (engineer in charge of the Headquarters Bldg. of the N.Y. C. Board of Education) after seven years study and development. Last month, Norman W. Huling of Tulsa, Okla., purchased the *Hansa Lilies* from Miss Kuper's exhibition of flower paintings, showing at the Pinacotheca. Object: to add to the collection of the Philbrook Museum of Tulsa, of which Mr. Huling is an officer.

Harry Lane Returns

THIRTEEN YEARS after his debut, New Yorker Harry Lane is again exhibiting his oils at the Ferargil Galleries (through March 19).

Lane is a craftsman whose crisp, small flower paintings have *trompe l'oeil* precision and clarity. Old fashioned bouquets are arranged against dark 17th Century Dutch backgrounds; three-dimensional bouquets of roses, daffodils and cyclamen in clean bright color are displayed in sparkling clear glass containers. Equally sparkling is the cellophane that covers flowered hats on textured velvet stands.

Five paintings executed in Oklahoma for the Standard Oil Company of New Jersey utilize this sharp technique to particular advantage. Oil derricks, rigs, tanks and pumping stations, even a *Seismograph Crew Operation*, are well-ordered with stereoptican depth against the clear skies of this arid country.

Less sharply defined, but thoroughly appealing, is a fresh young nude, *Nereid*, a misty, wind-blown adolescent figure before a suggested marine background. Best of a group of portraits is a darkly sensitive head of the artist.—J. G.

Landscapes by Helder

Watercolors of Vermont and California by Z. Vanessa Helder, now on view at the Macbeth Gallery, possess purity of color and clarity of simplified design. The Vermont landscapes, in the main winter scenes, are uncompromising in their explicit record of an austere winter-locked world, snow-clad fields, bare trees, houses sharply silhouetted against a cold sky with a feeling of frosty atmosphere permeating the whole canvas.

The California landscapes are a contrast, not alone in their greater richness of color and wealth of foliage, but in their more formalized handling. The emphasis is on mass and contour in generalized expression rather than on careful veracity of detail. This broader technique, as well as the sense of warmth in skies and browning turf, produces a completely different mood of place that affords a pleasing variety in the exhibition.

—MARGARET BREUNING.

Louis Schanker

Louis Schanker uses woodcuts for making color prints and achieves some fine effects. He is so completely modern in his declarations that when he puts together a dance or a fable in this time-worn method of printmaking, the result is provocative, to say the least. *St. George and the Dragon*, done in one blue, and gradations of grey, uses the character of the wood and its color-carrying surfaces in what might be called traditionally sound manner. One print labeled *Dance* is rich in textures and warm brown tones—the handsomest exhibit in the show.

But Schanker's oils, done the last two years, do not seem of equal worth with the prints. *Two Figures* is in conception a take from wire sculpture of the continuous outline variety—with color added. He expresses exuberance in these oils but very little of more enduring value.—M. R.

oils and gouaches by
hans hofmann

art of this century

30 west 57th street, n. y. c.

Glamor Aids Red Cross

"TAKE a glamorous subject, a worthy charity, and a good committee, and you can't fail to have a successful benefit exhibition" said one of the "producers" of *Stars of Yesterday and Today*, which opened last week at the Wildenstein Galleries for the purpose of swelling the coffers of the 1944 Red Cross War Fund drive (admission \$1.00).

But even this knowing gentleman was wide-eyed at the degree of success that the happiest of these combinations could achieve. The committee headed by Mrs. Edward Laroque Tinker had sold 29,000 tickets before the exhibition opened. And the evening preview (\$5.00), which was preceded by many fashionable dinner parties, became a major traffic jam for such a crowd of social, financial and theatrical notables as has not been seen in many years.

Nostalgia and glamor reign throughout this large exhibition of portraits of stage, opera and motion picture celebrities—from the 18th century to the present day. The emphasis is on the sitter rather than the artist or artistic value of the work produced, but they combine often enough (in Beechey's regal, full-length version of Mrs. Siddons, for example, and Berman's neo-romantic Geraldine Fitzgerald), to give the serious art lover his money's worth. Only in Whistler's *Arrangement in Black No. 3*, a huge painting depicting Sir Henry Irving as Philip II of Spain, does the personality of the artist eclipse that of his subject.

Some of the stars of yesterday, as well as the artists who painted them, have all but disappeared, but such fabulous names as David Garrick, Edwin and Junius Brutus Booth, Nordica, Mojeska, Ada Rehan, Maude Adams, and Minnie Maddern Fiske live on in the imagination of even the most cursory student of the theatre. Sully's *Fanny Kemble as Bianca* is a highlight of the show, a joyous combination of craftsmanship, freshness and beauty. Other peaks are Sargent's moody head of *Duse*, unlike any of his more conventional portraits, and Alfred Stevens' delicately romantic vision of *Sarah Bernhardt*. Henry Inman shows up so well, particularly in his patrician head of William MacReady, one of four portraits, that it would seem to be about time some museum reviewed the work of this long neglected American artist.

With the exception of Speicher's *Katharine Cornell* and Brook's *Katharine Hepburn*, and the sculptured heads of *Maria Lani* and *Angna Enters*, by Despiu and Noguchi, and a few others, the portraits of the 18th and 19th centuries are better painted and possess more dignity than those of the 20th. One wonders why so many famous persons sat to less than the best artists of their day. And again, why artists of recognized talents and reputations so often fail when confronted with a glamorous subject. Emily Genauer, in the *World Telegram*, suggests that "maybe the stars knew that a first-rate portraitist would make no concession to the sitter's vanity".

A group of 38 contemporary painters
(Please turn to page 27)



Merrill A. Bailey Working In His Cazenovia Studio

Syracuse Artists Open 18th Annual Display

THE 18TH ANNUAL EXHIBITION of the Associated Artists of Syracuse, current until April 2nd at the Syracuse Museum, is a marked success, despite the fact that many of its members are in the Armed Forces, or in defense factories. All told, 145 works of art were placed on exhibition, that number consisting of 44 oil paintings, 56 watercolors, 18 pieces of sculpture; drawings and prints were added to make up the impressive total.

Merrill A. Bailey, who has achieved distinction through his exhibits at the Macbeth Gallery in New York, as well as through his continued activity in connection with the Associated Artists, was awarded first prize in the watercolor group for his entry, *Pete's Place*. Also of interest was the prize winning painting, *Dead End in East Providence*, an entry by Robert E. L. Faris who, as professor of Sociology at Syracuse University, has devoted himself to painting as an avocation. In graphic arts, first prize was awarded to Wilfred J. Addison for his print, *A Seafaring Man*, while in sculpture and ceramics, first place went to Ruth H. Randall for two groups, *Janie & Tommie* and *Eastern Weasel*.

In addition to these awards, recognition in the form of mentions went to other members who submitted creditable work, in the various divisions mentioned.

In painting, first honorable mention was awarded to Fred Gardner for *Sleeping Porch*. To Caroline K. Jenny, for her painting, *Wash Day*, a second honorable mention was given. Prudence Burg and Fred Hoyt received first and second honorable mentions, respectively. Pfc. Leonard Havens received first honorable mention for his wood block *Natures Revenge*. Richard Smith and Lee Brown Coye received first and second honorable mentions, respectively, for their entries in sculpture.

The activities of the Associated Artists remains, during these times, part of a civic activity worthy of all praise for the effort being made in keeping

alive constructive ideas. In this connection, full appreciation by all concerned, especially the artists, is undoubtedly expressed for the directive efforts of Anna W. Olmsted, head of the Syracuse Museum.

Successful Year at Pittsfield

In spite of the war and the extraordinary demands on people's time and energy during 1943, the annual report of Stuart Henry, director of the Berkshire Museum in Pittsfield, Mass., reveals one of its most successful years since its founding. Attendance increased 8,231; membership went up 28 per cent.

"HONEST AMERICAN" William Harnett



"The Old Violin"—35" x 23 1/2"
Lithograph Printed in Colors
by Tuckfarber, N. Y. 1887.

Harry Shaw Newman
The OLD PRINT SHOP
150 LEXINGTON AVE. at 30th St.
AShland 4-3950 Est 1898



The Fruit Shop: MARIO CARRENO

Carreno, Modern Cuban, Seen in New York

MARIO CARRENO, 30-year-old Cuban artist introduced to New York in 1941 by the Perls Galleries, has undergone a number of changes in the three years he has lived again in Havana, after extensive travel abroad. His present exhibition at Perls brings the pleasure of a new palette to break the key of the usual tone scale to which we grow accustomed. The light, in Cuba, is of course not that of the U. S. Eastern Seaboard. Carreno's ringing tones of highly pitched emerald, blue, pink and subtle orange in his oils, and the all-out brilliance of several gouaches (and if possible still more intense Duco paintings), strike the observer in advance of any other characteristic which makes this painter an interesting acquaintance in modern art.

Carreno establishes a classic type of woman in the painting, *Three Graces*, a composition of compact, short-legged little women who partake, in aspect,

of Picasso's classic, and also his African adaptations of figures. Carreno adds quite a measure of personality to his girls on the one hand (note especially the *Nudes with Mangoes*), and on the other, stresses the African derivations by undertaking actually to interpret Afro-Cuban religious rites and dances as practised in Havana. He draws beautifully, as can be seen in a number of pen drawings exhibited, and in reproductions of earlier paintings in a monograph available at the Perls Galleries. It was written by the Cuban critic, José Gómez Sicre.

One may recall the large allegorical canvas once shown at Perls called *The Birth of the American Nations*, a sort of Davidian historic-classic painting of studied formality and meticulous draughtsmanship. But in this year's show, the young modern is far more expressionistic. He interprets the spirit of the dancers, the ceremonial objects,

the masked participants in the voodooisms practiced among natives of his land.

More will be told of Carreno in a later issue in connection with the exhibition of Modern Cuban Painters, opening at the Museum of Modern Art on March 17. Carreno is one of a dozen "more advanced Cuban artists" whom the museum has undertaken to show until the end of April.—M. R.

Petardi's Progress

GABOR PETARDI in his current exhibition of paintings at the Norlyst Galleries, reveals that he has made remarkable progress since his last exhibition at this gallery, not only over his *projets* for a ballet and his recent magazine cover, but over his command of his medium.

His color makes first impression in its intensity and congruity with each design. He employs the ideology of romanticism and allegory, but one can forego any solution of enigmatic meaning in the pleasure of his decorative designs and imaginative conceptions, for these canvases are pictures in which esthetic content weighs more heavily than symbolical intention. One cannot ignore the significant *Vanishing Forest*, a figure striding forward with most destructive axe on his shoulder and the devastating fires behind him, a most forceful indictment of our despoliation of woodland.

Perhaps the most striking of Petardi's paintings, *Sundown*, reveals most impressively the artist's personal and highly effective palette, the luminous reds fairly radiating color and light from the canvas. Yet curiously, there is nothing sensuous in Petardi's color, but rather a fierce vitality that gives life to the pictures, but is never, for all its richness, voluptuous. The macabre landscape, *Lonely Tree*, or the insouciance of *Hello Angel*, or the *Metamorphosis of the Bull*, which, like Daphne of the classic legend, is turning into a tree, are different facets of fantasy that Petardi's vigor of brushwork and design and logic of structure make convincing. The exhibition continues until March 21.

—MARGARET BREUNING.

Honored in Houston

From the 19th Annual Exhibition of work by Houston artists, the Museum of Fine Arts of Houston purchased a ceramic—*The Steer Rider* by Ruby Lee Schiwetz. It is a caricature in ceramic sculpture of a sombreroed Mexican atop a very colorful and decorative steer.

A War Bond was given to Jack Key Flanagan for an oil *Portrait Sketch*, runner-up for the Purchase Prize. War Bonds were also given to Caroline Lax Wildman for *Attic Treasures*, to Gene Charlton for *Studio*, both oil paintings, and to Lowell Alden for a group of ceramics. Cited for Honorable Mentions were: Gene Charlton, Frances Skinner, Margaret Webb Dreyer, Edward M. Schiwetz, Ruby Lee Schiwetz (for still another ceramic exhibit), and to Dickman Walker.

NEW PAINTINGS

BY

LÉGER

Special Exhibition, March 13–April 8

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Rederer, Expressionist

THE PAINTINGS of Franz Rederer, now on view at the Knoedler Galleries, embody the best qualities of a School that has few adherents today, yet is responsible in a marked degree for the liberation of painting from mere description. It is Expressionism that is basic in the work of the Fauves and is still to be found in the paintings of Rouault and Soutine. Rederer's interest in the psychological aspects of his subject and his vehemence in setting down his pictorial ideas produce a powerful impression, the inner passionate content conveyed through a rain of heavy brush strokes and bold contours. Yet this artist has disciplined his hand and subdued his fervor to stability of design.

Naturally, local color is disregarded in these canvases with one or two exceptions, since inner values and not literal realism are the objects of the artist's interest. Yet what realistic figure painting could attain more sense of weight and mass and relaxation of muscular tension than *The Sleeper*, carried out in varying notes of blue? Or would any detailed veracity of landscape be more convincing than the sweeping movement of clouds, the vast recession of the horizon or the vitality of the surging movement in the landscape, *Variation on an Old Theme*, which might be said to contradict natural coloration completely?

Now that any artist is free to exploit his own conceptions in the form consonant with his personal conceptions, it is well for him to realize how much he owes to the insistence on artistic freedom implicit in such work as that of Rederer.

—MARGARET BREUNING.

Philadelphia Sees Klees

Three galleries of the Art Alliance in Philadelphia are given to an exhibition of the works of Paul Klee, Swiss artist, who is shown in a wide range of media: oils, watercolors, gouaches, lithographs and engravings. This is the first time Philadelphia has so honored the work of the modernist whose unique creations have been acclaimed in international art circles for the past 35 or 40 years. Klee died in Berne in 1940. The exhibition will continue to April 9. Throughout March, the Art Alliance will also show paintings by Arthur B. Carles, whom Philadelphians hail as the greatest colorist America has produced. Twenty of the paintings have never been exhibited before.



Rubber Raft: PHILIP EVERGOOD

Philip Evergood's Slant on the War

PHILIP EVERGOOD's exhibition at the A. C. A. Gallery (through April 1) is almost entirely devoted in subject to the present. He is painting conditions of the war. The most violent of his scenes is a ravaged wood in which fragments of brightly dressed bodies hang from smoky trees, the *Lone Survivor* being a bedraggled old white horse. Contrary to a scene of violence is the *Rubber Raft*, the picture we reproduce. Here, the mood is peaceful. The sun shines, the sailors on the raft take their ease. With sweet colors, unlike those he usually employs, he actually points up the predicament of the shark-threatened shipwrecked men who brave it out with seemingly no chance of survival. The pink-mouthed sharks make decorative swirls in the water. The manner of painting them is early American (or so association leads us to feel, for they bring to mind Copley's *Watson and the Shark*).

Evergood's paintings pack a wallop. They are as impossible to ignore as a rasping tone of voice in a speaker. In fact, most of the figure subjects here give one the sensation of wanting to move away from a visually disagreeable thing but being drawn to them on account of these same repulsive qualities. *Don't Cry, Mother*, two naked starving children at a bare table, their faces old beyond their years, receive the extended hand of their mother, seated opposite them in a pose of agony.

"Mother" is little more than a child herself and suggests that Evergood's comment extends farther than compassion towards the starving.

In *Fun on the Beach*, a civilian subject, he makes his characters as horrid to look upon as possible. But in *They Passed This Way*, he again uses the device of over-sweetness to point up the horror of infanticide. Evergood's *Hero* is bound with ropes. He has a Confucian head suggesting highly developed mentality, and he smiles with a knowing look.

Three landscapes are very good paintings indeed. Evergood has a wide following among collectors, an enthusiastic personal following among younger artists. It will be interesting to see how many pictures, besides the three landscapes, will find their way immediately into homes. *Twin Celebrities* will attract much attention. Two pale little men grip cigarettes and stare warily in different directions. They are said to be the Soyer brothers. Evergood displays his technical equipment in these full length portraits and paints the faces fully modeled, tellingly delineated.—M. R.

Walkowitz Show Extended

The Brooklyn Museum announces the extension of the exhibition "One Hundred Artists and Walkowitz," which aroused such widespread interest, to March 26. It was due to close Mar. 12.

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MARCH 20—APRIL 1
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Lois Shaw at 57th Street



Donald F. McDonald with "Dance Figure,"
Mary Pemberton and Dikran Kelekian

Primitive Forms Inspire McDonald Sculpture

SCULPTURE by Donald French McDonald, on view at the Ferargil Gallery until March 26, immediately reveals the artist's profound interest in primitive forms of art. And further in the more sophisticated art of Egypt, as the bronze head, *Egyptian Princess*, suggests. The head executed in the conventional frontality and symmetry of Egyptian sculpture, nevertheless presents a strikingly modern aspect in its realistic modeling of the face so that it produces a somewhat baffling impression. In like manner, *Repose*, a reclining figure, is somewhat bewildering

through realistically sound development of form and simplified abstraction of the head—which, incidentally, bears a curious resemblance to the famous portraiture of the Babylonian Gudea.

Other pieces indicate a study of primitive sculpture of various sources; decorative wood carvings following Mayan ideology spring from varied origins. This combination of contemporary handling mingled with the symbolic significance of primitive arts has resulted in some provocative works in which the artist's gifts of plastic design are apparent.—MARGARET BREUNING.

Dalzell Hatfield Gifts to Santa Barbara

THE SANTA BARBARA MUSEUM, established in 1938, draws its support largely from contributing members. Last month, the California museum received from Mr. and Mrs. Dalzell Hatfield of Los Angeles (who are noted collectors of French and American paintings and maintain an art gallery in the Ambassador Hotel) a gift of five watercolors and a drawing by contemporary American artists, and an oil painting by a well known Mexican artist, Antonio Romero.

The Hatfield gift included Lyonel Feininger's *Icebergs*, an Arctic sea view with small sailing vessel; *Creole Madonna*, by Wayman Adams, a woman and a child in a New Orleans doorway; *New Mexico Landscape* by Andrew Dasburg, who maintains a studio at Taos; *Cool Morning* by Ward Lockwood, another Taos artist; and Gina Knee's *Swallows Return to Capistrano*. Mrs. Knee, who resides in Los Angeles and Santa Fé and was shown in New York in a one-man exhibition

this winter, will have a show at the Santa Barbara Museum in April.

A drawing by Etienne Ret of Los Angeles, called *Penseuse*, and the Romero oil painting of *Lol Lita*, a Mexican girl, complete the Dalzell Hatfield gifts.

What Chicago Patrons Like

The Fourth Annual Exhibition selected by Chicago's Society for Contemporary American Art has been opened to the public at the Chicago Art Institute, comprising 21 paintings and two sculptures. From this group the Institute's Committee on Painting and Sculpture will, as is its annual custom, pick one work for its permanent collection. Last year the favored exhibit was Julian Levi's *Wellfleet Harbor*.

Seven Chicagoans are represented this year: Salscia Bahne, Copeland Burg, the late Leon Garland, Maude Phelps Hutchins, Medard Klein, Martyl and William S. Schwartz.

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Rebecca: ISAAC SOYER

Albright Awards

THE ALBRIGHT ART GALLERY has just announced the prizes awarded in the 10th Annual Western New York Exhibition, which opened in Buffalo on March 8 and will run to the 30th.

Isaac Soyer won the new \$200 prize, given for "finest oil painting in the exhibition" with the painting of his sister, *Rebecca*. Another newly created prize of \$150 for "best piece of Modern Art" was given to Charles LeClair for his painting, *The Collector*.

The "Modern Art prize" is of unique design: It is a purchase award and stipulates that the work to which it goes shall show "the least schooling, the most spontaneity, and be most remote from the academic". The definition embraces "primitives and other categories of new experimentation in painting".

Virginia Cuthbert won the J. N. Adam & Co. prize of \$50 for the best landscape painting in oil with *The Art Gallery and the Pheasant*; Robert Blair took first prize of \$60 for finest watercolor with *Road to Anniston*; the Patteran Prize of \$100 War Bond for the best group went to M. Annette McGuire; Sally Raichilson took first prize of \$50 for sculpture; Vreelandt B. Lyman, Jr. (Pfe) took first prize of \$50 for a drawing; six \$25 prizes were also given.

Isaac Soyer went to Buffalo from New York in 1941 to teach painting at the Albright Art School. He now works for the Inter-Plant Transportation Dept. at Bell Aircraft and teaches painting at the Buffalo Art Institute. His prize-taking painting was purchased by the Albright Art Gallery.

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FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

THE EFFECT of the lifting of some of New York's dimout precautions has begun to be felt in the art world. Gradually, the practice is coming back of having evening receptions, evening benefit parties, afternoon cocktail previews lasting after dusk, if desired.

On March 7, the most glamorous party since war began was held and attended beyond capacity at the Wildenstein Galleries. The Red Cross opened on that night a benefit exhibition of paintings of personalities of stage, screen and opera (see front cover and page 15). The galleries on 64th Street were so jammed with guests that the elevator could barely navigate. Many went home without wraps because they couldn't reach them in the foyer crush; private cars and cabs blocked the street, and people blocked the sidewalks. Somebody lost Walkowitz.

The Committee of ladies who worked up the show had sold thousands of tickets at \$5 ahead of the opening. Tide of attendance was turned from the American-British Good Will show (see page 7) which opened on the same evening with a like fee for attendance. The press had gone more strongly for the Red Cross show. Henry McBride of the New York Sun featured it with enthusiasm for its glitter; Royal Cortissoz, 52 years art critic for the *Herald Tribune*, reminisced delightfully on the personalities portrayed, some of whom he knew personally, all of whom he had seen in their most famous roles. (Although he wittily reminded that he did not go back to the day of Mrs. Siddons or of Fanny Kemble, who appears on our cover.)

The Museum of Modern Art will entertain members at cocktails on March 16 on the occasion of the opening of the *Modern Cuban Painters* show. The Perls Gallery entertained likewise for Mario Carreño and Maria Luisa Gómez Mena Carreño on the afternoon of the 13th, the same afternoon which saw the preview party for the Philip Evergood exhibition at A. C. A. Galleries.

Mid-Season Retrospective

The Sponsored Group of the 15-year-old Contemporary Arts Gallery is presented in an annual mid-season retrospective exhibition until Mar. 24. It is stated that the gallery has on its roster nearly 90 painters; but that due to some being at war, some occupied in defense work, only a portion of the number is represented.

As the concern here is to sell pictures, not to boost reputations, we look at the three graciously hung rooms with anticipation of having the eye pleased. It is "easy to like" most of the oils and watercolors shown. Some are to me more desirable than others. Her-

bert Barnett has painted a sizeable oil in rich colors of *Dancers* and has put true grace in their gestures; Louis Boss shows a watercolor of *Skaters* in Central Park, a theme he does well; Harry Dix paints with studied detail the clapboards of a *Southern Town*, while Samuel Koch studies as closely the bricks and stone of a city *Street Scene*.

Most compelling painting, because of its strong chiaroscuro, is Joseph E. Marzi's *Boys* carrying fire wood. Pellet shows a hurricane-tossed tree on a beach, calls it *February 12, 1941*. Stromsted's *North Sea Isle*, Sievan's *Street*, Baumbach's *Landscape*, Briggs Dyer's *New Orleans Street*; Julia Eckel's figure of *Supplication*, Bernard Klonis watercolor of flowers and mushrooms and Hordyk's street fair, are more of the attractive pictures we recall from a most agreeable representation of 50 or more painters.

Lebduska Wild Animals

Lawrence Lebduska has just concluded another New York exhibition, differing not much from shows of recent years. Rampant runs and flights of exotic birds, wild horses; the hippopotamus, the unicorn, pink horses, monkeys and deer, made a whirl of color with their cavortings through grasses and flowers at the Ferargil Galleries, where 26 paintings were shown through March 12.

A primitive and a Bohemian, Lebduska pleases decorators, department stores, and even a number of sophisticated collectors who find an occasional fine painting among the gauche and folks-art pictures that flow without interruption from his studio. In *The Unicorn and Pink Horses* and *Eleven Horses*, Lebduska has achieved those qualities we look for beyond the charm of naivete. They are well-composed pictures in which exaggeration is employed for greater joy, both in subject and in arrangement.

Ronnie Elliott

Five years' work by a young New York woman artist, Ronnie Elliott, is shown at the Marquié Gallery through March. The painting titles are arranged by year and reveal that the bulk of work shown was done last year. What progression in her work this segregation is intended to trace, we are at a loss to comprehend except that surreal thought seems to have pursued Miss Elliott right up to the commencement of 1944 and to have dissolved into a rousing cockfight, feathers flying.

Her poetic or somnambulant fancies make pleasant enough paintings; the nostalgic still lifes dealing with ear-

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Calvin Albert Debut

A YOUNG ARTIST out of the Midwest is making his New York debut at the Puma Gallery with 16 near-monumental canvases, Calvin Albert, who studied at the Chicago Art Institute, is soon to become a member of the Chicago School of Design staff where he will work under Moholy-Nagy and Gropius, who carry on the Bauhaus tradition. Judging from his work, he should find the atmosphere sympathetic.

In many of his paintings, Albert has taken skyscraper architecture, a sprinkling of cubism filtered through Bauhaus expressionism, individual color, and turned out some strong canvases that have the breadth of treatment and feeling of murals. Large, powerful figures, the rising, semi-abstract towers of Metropolis cut by girders, arcs and silently shifting smoke, cry to be placed directly on expansive walls. This is particularly true of the composition *After Dark*, a New York impression (reproduced).

The artist's most recent canvas, *And No Birds Sing*, shows a considerable change in technique. Thinly brushed, subdued colors replace the darker, crisp tones applied with a palette knife in his earlier work. It is more than the dagger, placed hara-kiri-wise on a mas-



After Dark: CALVIN ALBERT

sive figure, that suggests the Oriental. The modulations of celadon greens, the curving outlines of the arms and hands, have a lyrical quality despite the subject.—J. G.

American furnishings take form nicely within the canvases; a rendition of a *Painter's Table* has a certain elegance of placement. But altogether, Ronnie Elliott seems to us too sentimental to make an A-1 surrealist. Hearts and flowers, symbolically speaking, do not mix with projected dream-symbols with any comfort within a picture. She has a definite feeling for the realm of the abstract but instead of employing this gift freely, she paints objects which bear such markings: checker board, cards, Parchesi board, just as they are—thereby cheating herself of the fun and triumph she might have had.

Ian Hugo Prints and Plates

Those who follow developments in printmakers' art of this day will be interested to see the exhibition of prints, and the copper plates from which they were made, by Ian Hugo, now on exhibition at the Wakefield Gallery. There is a new book, displayed there also, for which Mr. Hugo has done engravings for illustrations—"Under a Glass Bell" by Anais Nin.

Karl Ziggrosser, authority on prints, points out that there is a revival of the old copper engraving art afoot; but that young printmakers employ it in a new way. Some of Hugo's prints are done in intaglio, some, as with the cover of this new book, in line engraving and etching, printed in relief for the effect of overall greys. The plates are mounted on plaster slabs and exhibited for the sparkle that is in them

and quite possibly also for instructive purposes. Hugo's forms are whimsical. His birds, dinosaurs, ocean bottom creatures, have baby faces; his imagined *Country Back of Somewhere* is his Shangri-La; his *Jungle Book* version is very far from Kipling. A series of color relief prints pulled on red paper leave one with a pleasurable sensation of color, although the imagery he manufactures has little staying power.

Soyer's Sketches

Raphael Soyer, overtime prize winner at big annuals of American painting, draws a great deal from life. His pen and ink sketches are vivid, and at the same time sympathetic to the crushed little creatures, the everyday girls, he mostly deals with in his paintings. The Weyhe Galleries show a large array of Soyer life drawings, some employing color, throughout March. The majority of the exhibited drawings are of nudes, caught in all the poses possible to studio study. For his painting, *Soldier's Farewell*, Soyer made many a sketch of last minute embraces on railway station platforms. A series of these ink drawings with watercolor are exhibited and they are truly "to the life." Others are for the paintings, *Burluk at Work*, *The Waitress* and *Models*. Many of the matted sketchbook pages contain several studies of the same model in only slightly altered pose; some follow a gesture or movement with a succession of "animated" stills.

Soyer's drawings may very likely become collectors' items. They seem to fall naturally under that classification.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

National Shows

Atlanta, Ga.

EXHIBITION OF PAINTINGS, SCULPTURE AND PRINTS BY NEGRO ARTISTS. April 2-30. Atlanta University. Prizes totalling \$1,400. Entry cards due March 25. Work due March 27. For further information address: Exhibition Committee, Atlanta University, Atlanta, Ga.

Indiana, Pa.

FIRST ANNUAL CO-OPERATIVE ART EXHIBITION. April 15-May 15. For all artists in America. Medium: oil. \$350 purchase prize. Fee: \$1 entitles artist to submit 1 to 4 entries. Entry cards due May 1; work, May 10. Orval Klipp, Director, Art Department, State Teachers College, Indiana, Pa.

Irrington, N. J.

11TH ANNUAL EXHIBITION OF THE IRVINGTON ART AND MUSEUM ASSOCIATION. May 1-26. Open to American artists. Media: oil, watercolor, sculpture, black and white. Jury. Prizes. Entry fee \$1.00. Entry cards available. Entries due April 21. For further information write Miss May E. Baillet, Secretary, Irvington Art Museum Association, 1064 Clinton Ave., Irvington, N. J.

Jackson, Miss.

3RD NATIONAL ANNUAL WATERCOLOR EXHIBITION. Municipal Art Gallery, Mississippi Art Association. Open to American artists. Media: watercolors, gouache, drawings, tempera. Jury. Prize \$50.00 War Bond. No entry fee. Entry cards due March 20. Work due March 20. For further information write Mrs. L. Van Zant, 1601 Robinson St., Jackson, Miss.

Laguna Beach, Calif.

3RD ANNUAL PRINT AND DRAWING EXHIBITION. May 1-June 1. Laguna Beach Art Gallery. Open to American artists. Jury. Prizes. Entry cards available March 1, due April 20. Work due April 25. Norman Chamberlain, Director, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

Lowell, Mass.

YEAR ROUND EXHIBITION. Whistler's Birthplace Art Museum. Open to American artists. Media: all. Entry fee \$1.00. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Newport, R. I.

33RD ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-23. Open to living American artists. Media: oil, small sculpture, watercolor, pastel, drawing, prints. Entry cards due June 10. Work due June 17. For further information write the Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

New York, N. Y.

ARTISTS LEAGUE OF AMERICA 2ND ANNUAL EXHIBITION. April 18 to May 13. Peiklin Gallery, Hotel Gotham. Open to members only. Media: all. Jury. Entry fee \$2.00. Work due April 1 & 2 at Victory Workshop, 182 3rd Ave. For further information write Artists League of America, 13 Astor Place, N. Y. C.

M. GRUMBACHER MEMORIAL AWARDS, in the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 34th Street, New York 1, N. Y.

NATIONAL ACADEMY 118TH ANNUAL, GRAPHIC ARTS & ARCHITECTURE. May 29-June 18. National Academy Galleries. Open to all artists. Jury. Prizes. Entry cards due Apr. 3; work due Apr. 10. For further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

52ND ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS. April 10-May 1. American Fine Arts Galleries, 215 W. 57th St. Open to members of Nat'l Ass'n of Women Artists. Jury. Prizes. Work due April 1. For further information write: Miss Josephine Droegge, c/o Argent Galleries, 42 West 57th St., New York 19, N. Y.

FOURTH ANNUAL SILK SCREEN GROUP. May 10-31. Norlyst Gallery. Open to members for prints produced since May, 1944. Work due Apr. 21. For further information write: Secretary, The Silk Screen Group, 96 Fifth Ave., New York, N. Y.

Washington, D. C.

BIENNIAL EXHIBITION OF THE NATIONAL LEAGUE OF AMERICAN WOMEN. April 30-May 3. District of Columbia Studio. Media: all paintings and sculpture. Original work done in the last two years and not previously exhibited in any National Exhibition of Pen Women. Awards. Entry fee \$1.00. Send work to Security Storage Co., 1140 15th Street N.W., Washington, D. C., not later than April 20. For further information write Mrs. George G. Gaydash, National Chairman, 1306 18th Northwest, Washington, D. C.

Regional Shows

Albany, N. Y.

9TH REGIONAL EXHIBIT OF ARTISTS OF THE UPPER HUDSON. Apr. 24-June 3. Albany Institute of History and Art. Open to artists living within a 100 mile radius of Albany. Media: oil, watercolor, sculpture, pastel. Purchase prize. Jury. Entries due April 15.

Brooklyn, N. Y.

29TH ANNUAL OF THE B'KLYN SOCIETY OF ARTISTS. Apr. 5-May 1. B'klyn. Museum. Open to artists living and/or teaching in B'klyn. Media: all watercolor, sculpture, black & white. No fee. Jury. Prizes. No entry cards. Work due Mar. 20-22. Write John L. H. Baur, Curator of Paintings & Sculpture, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.

24TH ANNUAL SOUTHERN STATES ART LEAGUE EXHIBITION. May 7-June 1. Dallas Museum of Fine Arts. Open to Southern artists who are members of the League. All media. Jury. Prizes. Work due April 15. For information address: Miss Ethel Hutson, Secy., S.S.A.L., 7321 Panola Street, New Orleans, La.

Decatur, Ill.

2ND ANNUAL EXHIBITION OF CENTRAL ILLINOIS ARTISTS. April 24-May 11. Decatur Art Institute. Open to artists living within a radius of 150 miles. Media: oil, watercolor, print, drawing. Jury. \$1.00 in prizes. Entry cards and work due April 1 to 15. For further information and blanks address: Mrs. Louis Chodot, Secretary, Decatur Art Institute, Decatur, Ill.

Los Angeles, Calif.

5TH ANNUAL EXHIBITION. Apr. 23-May 23. Los Angeles County Museum. Open to artists residing in Los Angeles or within a hundred mile radius. Media: oil, sculpture, ceramics, textiles, metal work, leather work, wood carving. Jury to be selected by the exhibiting artists. Prizes to be determined. Entry cards, work due April 18. Write James Normille, c/o Los Angeles County Museum, Exposition Park, Los Angeles 7, Calif.

Milwaukee, Wis.

31ST ANNUAL EXHIBITION OF WISCONSIN ART. Apr. 8-May 7. Milwaukee Art Inst. Open to legal residents of Wis. Media: oil, watercolor, drawing, sculpture. Jury. \$200 in prizes: \$400 in purchase prizes. Entry cards, works due Mar. 22. Write Miss Polly Coan, Milwaukee Art Institute, 772 N. Jefferson St., Milwaukee 2, Wis.

Parkersburg, W. Va.

6TH ANNUAL REGIONAL SHOW. Apr. 24-May 27. Fine Arts Center. Open to residents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oil, watercolor. Jury. Prizes. Entry cards and work due Mar. 20.

Springfield, Mass.

SPRING MEMBERS EXHIBITION OF THE SPRINGFIELD ART LEAGUE. May 14-28. George Walter Vincent Smith Art Museum. Open to members only. Membership fee \$3.00 per year. Media: oil, watercolor, prints, drawings, sculpture. Popular prizes. Dates for receiving entries: May 8-19 is inclusive. For further information address: Mabel E. Ross, Secretary, 4 Benton Place, Springfield 9, Mass.

Tulsa, Oklahoma

OKLAHOMA ARTISTS ANNUAL EXHIBITION. May 1-May 31. Philbrook Art Center. Open to all Oklahoma artists. Media: oil, watercolor, print. Jury. Cash prize. Fee: 50c per entry. Not more than two entries in any one medium by the same artist. Work due April 25. Forms may be obtained from Philbrook Art Center.

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Can Can: PAUL CLEMENS

Mozartian Grace

THE RECENT EXHIBITION of 25 paintings and pastels by Paul Clemens, held at Los Angeles' James Vigevano Galleries, received a rousing send-off by the press, and a warm reception by art lovers and collectors.

Arthur Millier of the Los Angeles Times wrote of "the Mozartian sort of grace (Clemens) achieves—firm but preferring a light, happy touch to a

heavy dramatic one. Many of the pictures, especially the large nudes, are fairly drenched in delicious color." The Hollywood Citizen News' Herman Reuter said: "A general impression to be had from the exhibition is that the work is by a man to whom it is almost second nature to paint. The output is large but nothing is ever slighted. The evidence points to an abounding joy in creating. There is sparkle and superior workmanship on every hand."

The movie colony came, saw, and was conquered. Among others, Greer Garson, Charles Boyer, and Mr. and Mrs. Leland Hayward added Clemens canvases to their collections.

The Vigevano Galleries will show a new group of paintings by Grandma Moses through April. This is a different selection from those recently shown at the Galerie St. Etienne in New York.

Rochester Given T. Chambers

As a gift from Mrs. Ralph Cole in memory of her parents, Mr. and Mrs. Morrison H. McMath, the Rochester Memorial Art Gallery has received a landscape by T. Chambers, the American artist who painted in the Hudson River section during the 1820s and '30s. Rochester's painting is of a sunset along the Hudson at West Point.

Little is known of "T. Chambers", the name found on only one of about 30 paintings attributed to him since his rediscovery, as a distinctive landscape painter, was made three years ago. The Macbeth Galleries held a show in New York in November, 1942.

The Art Director Paints Himself

FOR THE SECOND successive season, the Art Directors Club is holding its members' exhibition at the 460 Park Avenue Gallery, New York. This year the theme, "The Art Director Paints Himself", may be construed in either of its meanings, for there are many self portraits as well as work executed over and above the call of professional duties.

If artistic expression in any way gives the measure of a man, it must take all kinds of art directors to make a world, for there is at least one of everything among these 68 exhibits. The fiercely funny *Self Portrait* by Lejaren A. Hiller is as unflattering as some of the photographs he takes of himself. Will Irwin sees himself as a handlebar moustache surmounted by a classic plaster nose, centered on an old tinted type sheet. William Oberhardt contributes two sensitively modeled charcoal drawings of his head, Lester Rondell a solidly painted self portrait in oil. Arthur Weithas entitles an extraordinarily delicate abstract montage, *Self Portrait*.

Mehemed Fehmy Agha shows two Harnett-like still lifes, brought up to date with bright color; Abril Lamarque, an amusing construction of wood and lucite entitled *Balanced Opinion*. There are all manner of landscapes done in everything from the soberer easel tradition to poster techniques. Notable among the former is Alex D. Sniffin's *Corn Crib in Spring*.—J. G.



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Illustrated in "Old English Landscape Painters" by Colonel Grant, Vol. 1, Page 178.

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Morgan Art Sale

PART II of the J. P. Morgan collection of objects of art and furniture will be the featured sale for the fortnight at the Parke-Bernet Galleries. This property, which will be sold in four afternoon sessions from March 22 through 25, is similar in character and quality to Part I which was dispersed earlier in the season, and was also removed from the late Mr. Morgan's residences in Glen Cove and New York City.

Among the pieces that were included in the J. Pierpont Morgan Loan Exhibition at the Metropolitan in 1914-15 are a Louis XV chased gold and lapis blue enamel urn-form annual clock inset with Sèvres porcelain medallions and jewels, the only known work designed and executed entirely by Cotteau, and purported to have belonged to Marie Antoinette; a Louis XV chased gold and mother-of-pearl nécessaire with fittings and watch by Francois Germain, designed by Caffieri; and a Louis XVI gold-mounted crystal box, inset with miniatures and containing a lock of Marie Antoinette's hair. Also notable are a George III ormolu and striped agate jewel cabinet with clock and panels of painted enamel, and an Imperial Russian gilded silver enamel snuff box in the form of a sedan chair by Fabergé.

Most of the 18th century French porcelains were also exhibited at the Metropolitan, and include a Sèvres Louis XV bleu celeste garniture of three vases éventaillés, painted with Téniers groups by Dodin; a pair of St. Cloud jardinières with chinoiserie decoration; a Louis XVI vert pomme Sèvres vase clock mounted in bronze doré. A collection of 48 varied dinner plates exemplify the changing technique of the Sèvres factory over a period of 50 years. Among the second half of the Chelsea ('toys') porcelain scent bottles, 1745-70, collected by the elder Junius S. Morgan, are designs of a dovescote with birds and lambs, a Chinese mandarin, a cupid with bellows at a stove, and a dwarf punchinello in mask.

French furniture in Louis XV and Louis XVI styles includes pairs of fauteuils and suites in silk brocade; commodes, 18th century examples by the ébénistes Léonard Boudin of Paris and Antoine Bergamin of Marseilles. English furniture features Georgian cabinetwork, and reproductions of Chipendale, Sheraton, Hepplewhite and Adam chairs. Harmonizing decorations include Louis XV Meissen porcelain covered urns mounted in bronze doré; a sculptured wax bas relief by Clodion; a set of 17th century Italian needlepoint ecru satin panels for a state bed; and 18th century Battersea decorated enamel boxes.

Notable among the K'ang Hsi porcelains are a three-color quadrangular vase with green ground; a pair of famille

verte hexagonal wine pots; a famille noir bottle with lotus decorations; and a sang de boeuf bottle. Chinese jades, Egyptian, Roman and Byzantine antiquities are also included.

The collection will be on exhibition from March 18 to 22.

Auction Calendar

March 17, Friday afternoon. Kende Galleries at Gimbel Brothers; property of Mrs. Frank E. Bigelow, Mrs. Emilie Arzon and others: Porcelain and decorations. Baccarat glass. Porcelains. Alpujarra and Persian rugs. Tapestries. Now on exhibition.

March 18, Saturday afternoon. Parke-Bernet Galleries; Miller et al: French and Biedermeier furniture. XVIII century English silver. Furniture. Rugs. Now on exhibition.

March 18, Saturday afternoon. Kende Galleries at Gimbel Brothers; Bessalof collection of Russian coins. Rare gold, silver and copper coins. Now on exhibition.

March 21, Tuesday afternoon. Parke-Bernet Galleries; J. P. Morgan collection: Books. Color plate books including Combe's *River Thames and the Hudson River Portfolio*. Books on birds including Philip's *Ducks*. Buffon, 10 volumes; Audubert and Vieillot, one of 10 copies finished in gold; Audubon's *Birds and plates from the folio edition*. A Chinese medicinal herbal manuscript. Exhibition from March 16.

March 22, Wednesday evening. Parke-Bernet Galleries; J. P. Morgan collection: Etchings and engravings. Old and modern masters including work by Dürer, Rembrandt, Cranach, de La Haye, Earle, Hollar, Schoengauer, Masson, Moreau. Exhibition from March 16.

March 22, 23, 24 and 25, Wednesday through Saturday afternoons. Parke-Bernet Galleries; J. P. Morgan collection: Furniture and other objects of vertu. Sèvres and other 18th century porcelains. Chelsea porcelain scent bottles. Paintings, drawings and miniatures. Chinese porcelains and mineral carvings. Egyptian and Roman antiquities. English and French furniture. Oriental rugs. Exhibition from March 18.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Manet: *Le Petit Lange* (P-B, Mid-West Educational Institution) Private Collector \$18,000

Gauguin: *Incantation, Tahiti* (P-B, Mid-West Educational Inst.) Private Collector 9,000

Monet: *Allée du Jardin de Giverny* (P-B, Mid-West Educational Inst.) William H. Schab 8,000

Corot: *Orpheus Saluting the Dawn* (P-B, Mid-West Educational Inst.) Maurice Goldblatt 5,000

Monet: *Champ de Coquelicots* (P-B, Mid-West Educational Inst.) Grand Central Art Galleries 5,000

Monet: *Figures in Sunshine* (P-B, Mid-West Educational Inst.) Grand Central Art Galleries 4,100

Pissarro: *La Cour de L'Épicerie, Berneray* (P-B, Mid-West Educational Institution) Private Collector 4,100

Hall: *"Parole" With F. Archer Up* (P-B, Lorillard) Private Collector 1,000

Furniture

Queen Anne Inlaid Burl Walnut Secretary-Cabinet (P-B, Shonnard) L. J. Marion, Agt. \$ 1,100

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PAINTINGS—OBJECTS OF ART

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New York, N. Y.

The Art Digest

Kende Sales

THE KENDE GALLERIES at Gimbel Brothers have announced two impending sales. On the afternoon of Friday, March 17, property comprised of furniture, decorations, Baccarat glass, porcelains and rugs, and belonging to Mrs. Frank H. Bigelow, Mrs. Emilie Arzou and others will be sold at auction. The following afternoon the Bessalof collection of Russian coins will be offered for sale.

The Friday sale opens with a wide variety of porcelains and potteries: Delft, Wedgwood, Copenhagen, Viennese, Bohemian, Ironstone, French, Imperial Russian, Chinese, and a sizable group of Oriental Lowestoft. Equally large is the selection of all manner of Baccarat (including seven sets of rose pressed compotes) and other glass. The furniture includes an 18th century William and Mary inlaid walnut chest of drawers and a Regency acajou and partly gilded sofa; ten tapestries include a Flemish 18th century Verdure and an 18th century Brussels tapestry panel. Alpujarra, Persian and a Louis Philippe Aubusson are outstanding among the rugs.

On Saturday afternoon, numismatists will have an opportunity to acquire the rich Bessalof collection of Russian coins. Started by the present owner's father, a southern Russian, it is a comprehensive lot, nearly a thousand pieces, with gold, silver, and copper coins dating from 1462 to 1801. It includes specie issued by the Grand Dukes of Moscow, by Michael Fedorovitch, Peter I, Catherine I, Peter II, Anne, Ivan III, Elizabeth, Peter III, Catherine II, Paul I and Alexander I. The Copper Beard Kopeck (1705) was "issued to Jews who paid taxes for the privilege of retaining their beards." Another nice item is the 82 silver pieces in the "Drop Kopeck" collection (1528-1605), so-called because "these coins were carried in the mouths of their owners."

Both exhibitions are now on view.

The London Mart

THE HIGHEST PRICE paid for tapestries in England since the war, was reached at the sale of the objects of art belonging to the late Mrs. Harris Lebrus, which took place at Christie's. The sum of \$13,440 was paid for a set of seven large Brussels tapestries, woven with *The Hunt of Diana* in extensive landscapes, signed A. Auwerx and G. V. L. (Guillaume Van Leefdael).

From the Bruntisfield collection, a painting by Bordone, *The Virgin and Child, with Saints*, changed hands at \$2,016; while the highest price at this sale, \$2,688, was paid by Messrs. Knoedler for a Ben Marshall painting of a spotted bay hunter at grass, signed and dated 1802.

In the 18th century, Francis Wheat-

ley painted a series of pictures depicting the hucksters of London's streets and their cries. These "Cries of London", thirteen in number, were reproduced in colored engravings which became as popular as the "Cries" themselves. Original sets of these engravings are greatly prized, if in perfect condition, by American collectors. For example, in 1928 a perfect set brought as much as \$13,200. At Sotheby's recently, nine examples sold separately, totalled \$2,188 which would make them rival the prices obtained for certain Rembrandt etchings. We have had occasion to call attention to the extraordinary prices these prints are commanding in previous columns.—R. B.

Charles Knoedler

CHARLES L. KNOEDLER, a former partner in M. Knoedler & Co., died in Lyon, France, on February 16, according to a Red Cross cable to his nephew, Mr. Charles R. Henschel, president of Knoedler's. The cause of death was not announced.

Born in New York in 1863, Mr. Knoedler was taken to France when quite young for education at Pau and Arcachon. When 18 years old, he returned to America to join the art firm his father, Michael Knoedler, had established in 1846. His two brothers, Roland F. and Edmond L., were the other partners in this firm which is one of the oldest institutions in the United States dealing in art. Michael Knoedler died in 1878, and the business was then headed by the eldest son, Roland, who retired in 1928, and died in Paris in 1932.

Charles Knoedler and his brother resigned from the partnership in 1896, but Charles remained as an associate of the firm until 1925. He was instrumental in the handling of many paintings now in private and public collections in the United States. One of his important transactions for the firm was the acquiring of a famous collection of paintings and drawings by Whistler from Richard A. Canfield.

He was a rugged, athletic gentleman—a polo player and a strong swimmer. His ability along the latter line served his fellow man in good stead as he was credited with saving the lives of 22 persons from the sea at Coney Island, for which he received public recognition. He was once a member of the famous Seventh Regiment, New York National Guard.

Charles Knoedler never married. Surviving him are two sisters, Mrs. Jan de Chelminski of New York and Mrs. Charles Balay of Lyon, France.

Dept. of Neo-Vital Statistics

In case you are interested, Gertrude Stein, author of *Four Saints in Three Acts* and other Mairzy Doats prose, celebrated her 70th birthday on February 3 in occupied France.

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Harvest: FRANCES MALLORY MORGAN

Walkowitz & Others

THE NEW SCHACHT GALLERY opened its doors at 23 East 64th Street with an exhibition of contemporary paintings and sculpture. In the second of the two rooms of the establishment is presented the first showing in many years of oil paintings, watercolors and drawings by Abraham Walkowitz, the artist whose face may still be seen a hundred times on the walls of the Brooklyn Museum.

The Walkowitz exhibition is the star attraction of this gallery debut. For some years, his vivid personality (see Digest Feb. 15) as "mayor of 57th St.", and as probably the most portraited person of modern times, has overshadowed his position as an artist. His early work, 1908-1915 and thereabouts, which the gallery is showing, proves without doubt his place as an important member of the vanguard in America's modern movement.

Crisp, high keyed semi-abstract to non-objective watercolors, with firm to fluid forms, sparkle with gaiety. Felicitous design often gives to these fragile paintings a startling solidity. Although of lesser gem quality than the water-

colors, we liked particularly two oils: a hilly landscape in pastel shades, and a group of figures seated around tables; also a strong and rhythmic drawing of tree forms.

Bronze-caster R. L. Kaader, who is in charge of the sculpture, has inadvertently realized a long-time ambition. Having known and cast the works of many of our important sculptors for years, he hankered to present publicly his own selection. Until bronze became a strategic war material, he never had the time. The medium-to-small pieces by Slobodkin, Scaravaglioni, Jean de Marco, Hugo Robus; Oronzo Maldarelli's graceful *Bird* and powerful *Horse*, Joe Brown's realistic *Boxer*, Frances Mallory Morgan's *Harvest*, give a good accounting of Kaader's taste.

Most entertaining is a lively group of tiny animals and figures of scrap steel made by Charles Rudy while he was practicing welding for his job at the Pitcairn-Larsen Autogiro Company, and pictured in Dec. 20 *Life*.—J. G.

America: 1744-1944

The Brooklyn Museum announces its summer exhibition, which will open May 25, as one dealing extensively with Americana.

Called, "America: 1744-1944", the exhibition will involve many kinds of American art expression belonging to the Museum. It will show costumes and accessories, American paintings and sculpture, furniture, and sections of rooms—including one from a Greek Revival house in Flatbush.

Brooklyn Shows Ganso

[Continued from page 6]

forms give evidence of a development well suited to his conscientious nature and sensitive eye, resolving his artistic problems in terms, which to him, must have been clear, concise and important.

The exhibition is very well arranged and boasts quite a few prints previously not shown, all loaned by Mrs. Ganso and the Weyhe Galleries. Of special interest to the public, the exhibition provides an intelligent arrangement of tools and materials used by Ganso, as well as an explanation of the different uses he made of them in the various processes.

—CONRAD ALBRIZIO.

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Art School Aids War

The War Manpower Commission has re-classified the Kansas City Art Institute, and they are quite happy about it. For some time the Institute, which has concentrated on training industrial technicians since Pearl Harbor, has smarted under the injustice of being classed "non-essential" along with Turkish baths and escort services.

The special ruling particularly pleased acting director Wallace Rosenbauer, who states: "The demand for our graduates in such fields as production illustration, drafting and plaster pattern making consistently has been greater than we could fill. The ruling recognizes the fact that our set-up, including the preliminary training required for the vocational courses, does contribute directly to the war effort."

Norman Jacobsen Dies

Norman Jacobsen, Wyoming artist, illustrator and world traveler died of pneumonia in Salt Lake City March 10.

Jacobsen, who was born in Cokeville, Wyoming, in 1884 of Norwegian parents, studied art in Chicago and in New York under Henri. For 20 years he worked, traveled and exhibited abroad. Twice a refugee, the artist and his family escaped from Majorca on the British battleship *Hood*, leaving behind seven years work including 700 copper plates. Again caught by the war, in North Africa, Jacobsen returned to the United States and settled in Salt Lake City, where he was made a member of the Utah Association of Artists.

The artist is survived by his widow, one son, two sisters and a brother, of Salt Lake City and Cokeville.

Marion Greenwood

[Continued from page 8]

displays the artist's skill. In the delicate modelling of the structure of the face and the upraised hand—what a predatory hand!—is seen her power of almost brutal delineations of character.

Portraiture is, in fact, an important feature of Miss Greenwood's work. She is able to seize a likeness and achieve a picture at one and the same time. Her portraits are direct, simplified, interestingly composed, imbued with vitality—Mrs. Burliuk, Julian Huxley and *Exile* are striking examples of her ability to realize the characteristic pose and mental habit of differing personalities.

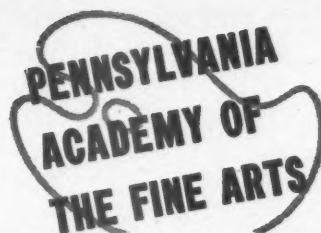
—MARGARET BREUNING.

Glamor Aids Red Cross

[Continued from page 15]

and sculptors will donate door prizes of portraits—one for every thousand tickets sold. Those not represented in the main exhibition upstairs are shown in two small galleries on the ground floor.

Charles R. Henschel and Lois Shaw are co-chairmen of this successful benefit. Helen Appleton Read of Portraits, Inc., devoted several weeks to assembling the more difficult-to-trace exhibits. She, together with Margaret French Cresson and Eleanor M. Mellon, prepared the interestingly annotated catalogue (priced at 50c). The exhibition continues through April 4. —J. G.



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March 15, 1944

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NATIONAL SECRETARY : WILFORD S. CONROW
154 West 57th Street, New York, N. Y.



NATIONAL VICE-PRESIDENT : ALBERT T. REID
c/o National Secretary

NATIONAL TREASURER : EDMUND MAGRATH
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK
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WPA—RIP!

The WPA Art Project is now quite properly interred. It's old clothes have been sold to the second-hand man and all that is needed now is the fumigator.

We cannot share the opinion of our good friend Boswell, who is a tolerant editor, that the project's end was not an indictment of WPA or its art. We believe that is just what it is.

Politics created it and politics permeated it. Labor racketeers had no trouble elbowing in. They found hearty collaboration, and the poor artists found it necessary to join certain groups or unions before they could get this WPA hand-out.

It seriously impaired the dignity of American art. Occasionally we hear of some talent it brought out, but such talent would have developed without this political wet-nurse. Rembrandt had no WPA, nor did any of the great artists, including our own.

Such instrumentalities as the WPA Art Project are dangerous things under political sponsorship. This is the reason the League opposed the Fine Arts Bureau bill which had the backing of WPA and a very formidable political lobby in Washington. Art in the hands of politicians, of any faith, is sunk.

With the millions they presumed were back of them, the administrators of the WPA Project were arrogant and ruthlessly tried to crush other activi-

ties by strangulation, or by attempting to appropriate projects which were successfully operating and outstanding.

The League could not be convinced the WPA politicians did not purposely blanket its dates for the very successful American Art Week, sponsored by the League for ten preceding years.

Yet with all the efforts this WPA outfit could exert, the WPA Art Week was a dismal flop. Its sales were nil, bringing tears and bitter words from those in its ranks who had been told this was the dawn of the millenium.

Regardless of this failure, and the resignation of their Chairman, they again blanketed American Art Week the following year. Again a worse fiasco—and the beginning of the end. Each year the League's American Art Week was a success and grew strong.

They sought by devious methods to take over the great work the League had done in the matter of permanent colors. They backed a set-up in Boston, and even endeavored to use the Bureau of Standards to further these plans. A statement by one of their top officials was made which might have done untold harm to the American color manufacturers had not the League promptly proved the falsity of it. This person said that until the WPA got into it, American colors were "not fit to paint a barn with."

Either this person was ignorant of

the subject or he lied. For ten American manufacturers, co-operating with the League, had been producing colors comparable to any made anywhere, and as permanent. They had borne the seal of the League, and the League had the warranty of the manufacturers to back them.

A great hoard of artists in the WPA subsidy used the cheapest colors and materials obtainable—mostly students' colors, no doubt, and the results corresponded. Maybe it is just as well the paints with which many of the pieces were done had no permanency whatever. At that they lasted almost as long as the WPA Project.

In the meantime, most of the artists of the country will join in the silent requiem—R.I.P.—which liberally translated might mean, Rest In Pieces.

—ALBERT T. REID

A Talented Team

We do not go in for book reviews, but we are not above expressing pride when one of our board achieves success in a book venture. Our Nils Hogner, with his talented wife, Dorothy, collaborated in a handsome work which they titled, *The Bible Story*, and which has gone into the class of best sellers in that line.

Among the many encomiums it has brought is one from Dr. Daniel Polling who finds it "a skillful arrangement and selections made clear for young people." But it will be appreciated by oldsters as well.

Mr. Hogner has made 70 full page illustrations which combine to make it one of the most attractive volumes it has been our privilege to see. So we have pride in the accomplishment of Dorothy and Nils Hogner and we congratulate them on the success *The Bible Story* is having.

California One-Man Shows

The League sent the following telegram to our California chapter on their project of one-man shows. It is self-explanatory.

E. Bruce Douglas
133 Geary Street
San Francisco, Calif.

The League notes with deep interest and pleasure the inauguration of your one-man show project. Being one of the distinguished deans of California artists it seems particularly fitting that Jules Pages whose artistic life is so distinguished should inaugurate these exhibitions. In Paris his work brought him gold medals Hors Concours in the Paris salons and he was probably the only American to have taught in Julian's Academy. The League extends its heartiest greetings and felicitations to the California chapter and to Mr. Pages.

—AMERICAN ARTISTS PROFESSIONAL LEAGUE, F. BALLARD WILLIAMS, National President, WILFORD S. CONROW, National Secretary.

Honor Roll Fund

Plan for A.A.P.L. Honor Roll Fund announced by Mr. Edmund Magrath at the Annual Dinner, February 26:

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purpose of establishing definite head-
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when a sufficient amount is available.

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to the Board, but it would greatly aug-
ment the League's usefulness to its
members. There, records of League's
matters could be kept, copies of legis-
lation affecting the artist, etc., and in
time an art library might be assembled.

This Fund is to be called the Ameri-
can Artists Professional League Honor
Roll Fund.

While from time to time various ways
may appear which will help to swell
the Fund, the one which we present at
this time relates particularly to the
State Chapters.

Every State Chapter will be given
the privilege of placing on this Honor
Roll at any time and as often as they
like, the name of some one in their
State whom they would wish to honor—
an artist, an art patron or one who has
worked for art interests and has mer-
ited such an honor.

The cost to the State Chapter for
this privilege would be \$25 for each per-
son so honored, this amount to be paid
to the A.A.P.L. Honor Roll Fund. An
individual—or individuals—as well as
State Chapters may honor another in-
dividual in this same way.

The names of those honored would
be inscribed in a handsome book desig-
nated for that specific purpose. These
names would be published in the ART
DIGEST, and at the Annual Dinner Meet-
ing those honored would be given spe-
cial mention and a Certificate of Honor
would be presented to the recipient, or,
if not present, either given or sent to
the president of the State Chapter.

This is a real opportunity to pay
tribute to an outstanding art citizen of
your State. Such a tribute would be
greatly cherished by the one so hon-
ored.

Puerto Rico

In spite of extreme war conditions
we managed to observe Art Week this
past year. Through the co-operation of
the U.S.O., there were two exhibits,
one by the members of our League at
the Ateneo, and the other at the USO-
Casino, where 28 pictures by continental
servicemen were exhibited. Governor
Tugwell issued the usual proclamation
for Art Week.

The following members exhibited 80
pictures: George Amy; Pura A. de Ar-
royo Zeppenfeldt; Luis Burgos Bill;
Eliza B. K. Dooley; José Franco; Luisa
Geigel de Gandia; Ellen Glines; Tony
Maldonado; Maria Luisa Penne de Cas-
tillo; Miguel Pou; Juan Rosado; Magda
López de Fernández; Francisco Sein;
Rafael Tufiño, Gretchen Wood; Maria
M. Orpi; Virginia Glines McConnell;
Alice Dineen Gould.

E. A. Waitkus of the United States
Coast Guard designed a poster, 2,000
copies were run off on the mimeograph
and sent to schools, Rotary and Lions
Clubs, Army and Navy camps and bases,
and various civic centers throughout
the Island.

At San German, under the leadership
of District Chapter Chairman Maria
Penne de Castillo, Art Week was ob-
served in an excellent manner. In ad-
dition to the usual exhibits by the
students of Design, Handicraft, Prints

and other media, the members of the
Art Club went to the schools in San
German district to lecture on art. Var-
ious illustrations were used in these
talks. We feel that this innovation is
very essential in connection with the
observance of Art Week. Until every
school child knows the difference be-
tween an etching and a watercolor, we
can hardly expect to have a large and
intelligent group in the future, inter-
ested in buying what our artists will
produce.

The teachers in this district were
very well pleased with these visits and
expressed a desire that they be repeated
from time to time.

Through an error the following two
paragraphs relating to Puerto Rico ac-
tivities were misplaced last issue:

Since our last report to the Chapter
we have had three new members. They
are, Virginia Glines McConnell of San
Juan, daughter of our member Ellen
Glines; Alice Dineen Gould of Maya-
guez, and George Amy of San Juan.

At the present writing, Gretchen
Wood, our Director of Art Week, is in
the states taking a special course,
through an arrangement with the Cura-
tors of the various zoos.

Kress Gift to Philbrook

The Philbrook Art Center in Tulsa
considers *St. John the Baptist*, by
Tanzio da Varallo, recently deeded to
them by the Samuel H. Kress Founda-
tion, its most valuable acquisition since
the gift of the museum itself by Mr.
and Mrs. Waite Phillips some years
ago.

The painting was executed by the
Lombard artist between 1620 and 1630,
at a time when he was under the in-
fluence of the naturalism of Caravaggio.
It shows the saint full length and full
faced, with a rich red mantle flung
over his left shoulder. It will hang in
the Mediterranean room of the Art
Center along with other art and art ob-
jects of Spain and Italy from the 14th
to the 18th centuries.

For its 18th Century American room
Philbrook has purchased an early *Por-
trait of a Lady* by John Singleton
Copley, painted about 1767-70 during
his American period.

Evelyn Marie Stuart Says:

Like "Faith without works," art
without work is dead, no matter
how much it may be proclaimed as
"the living art" of today. All living
things are produced in labor and
with some pain. Any finished prod-
uct takes time and effort and there
is usually a logical ratio between the
amount thereof and the value of the
resultant creation. God set the pat-
tern in the universe, his six acknowl-
edged days being now known to have
consisted of millions of years. Even
He, though able to create something
out of nothing, couldn't seem to do
it in a hurry. Modern creators of art,
who follow the first part of His for-
mula by starting from complete
vacuity, should at least not expect to
go Him one better in a too great
economy of time and effort.

Headquarters

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March 15, 1944

CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery March 10-31: Drawings from Permanent Collection.

ATHENS, GA.
Ohio University Gallery March: Ohio Valley Oil and Watercolor Show.

AUBURN, N. Y.
Cayuga Museum March: Paintings by George Elmer Browne.

BALTIMORE, MD.
Walters Art Gallery March: Exhibitions of Greek and Roman Portraits.

BEVERLY HILLS, CALIF.
Francis Taylor Galleries From March 11: Paintings by Anna Enters.

BINGHAMTON, N. Y.
Museum of Fine Arts March: Paintings by Albro T. Hibbard.

BLOOMINGTON, ILL.
Russell Art Gallery March 15-30: Print Processes.

BOSTON, MASS.
Boris Mitski Art Gallery To April 1: Lawrence Kupperman.

BOSTON, MASS.
Guild of Boston Artists March 13-25: Watercolors by William Jewell.

BOSTON, MASS.
Institute of Modern Art To March 19: Abbott Collection of Naval Paintings; To March 29: European Watercolors and Drawings.

BOSTON, MASS.
Museum of Fine Arts March: Permanent Collection.

BOSTON, MASS.
Public Library March: Etchings of A. W. Heintzelman.

BOSTON, MASS.
Vose Galleries To March 25: Watercolors by Henry G. Keller.

CHICAGO, ILL.
Arts Club To March 25: Grigory Gluckman and Herbert Matter.

CHICAGO, ILL.
Art Institute March: "A Sailor Paints Great Lakes"; Drawings by George Bellows; Woodcuts by Louis Schanker.

CHICAGO, ILL.
Chicago Galleries Ass'n. March 6-21: Oils by Frank V. Dudley; Portraits by Frank J. Johnson.

CHICAGO, ILL.
Findlay Galleries March: Paintings by Ashton Knight.

CHICAGO, ILL.
Pokras Galleries March: Francis Chapin, Nicola Zirole and Constantine Pougialis.

CINCINNATI, OHIO
Art Museum To March 19: Old Master Prints from Herbert Greer French Collection; To April 16: "Armory Show" of 1913.

CLEVELAND, OHIO
Museum of Art To April 16: Graphic Art by Henry G. Keller.

COLUMBUS, OHIO
1030 Gallery To March 25: Sculpture by John Rodd.

COLUMBUS, OHIO
Fine Arts Gallery From March 15: "The Eight."

DAVENPORT, IOWA
Municipal Art Gallery From March 18: "Road to Victory."

DAYTON, OHIO
Art Institute March: Oils by Martha Stranner.

DENVER, COLO.
Art Museum March: Annual Sculpture by Anna Hyatt Huntington; From March 26: American Abstract and Surrealist Art.

DETROIT, MICH.
Institute of Arts March 9-29: Works of Detroit Artists.

HARTFORD, CONN.
Wadsworth Atheneum From March 11: Connecticut Academy of Fine Arts; From March 18: "Artists for Victory."

HOUSTON, TEX.
Museum of Fine Arts From March 19: Paintings of Mexico by Havi Edda.

INDIANAPOLIS, IND.
John Herron Art Institute From March 19: Animal Sculpture by Herbert Haseltine.

KANSAS CITY, MO.
William Rockhill Nelson Gallery March: "Meet the Artist."

LOS ANGELES, CALIF.
Los Angeles Museum From March 5: Paintings by Paul Lauritz.

LOS ANGELES, CALIF.
James Vigeveno Galleries March: Modern French Paintings.

MANCHESTER, N. H.
Currier Gallery of Art March: "Russian Art."

MONTCLAIR, N. J.
Museum of Art To March 28: Prints by Hogarth.

MONTREAL, CANADA
Museum of Fine Arts From March 9: "Five Centuries of Dutch Art."

NEWARK, N. J.
Artists of Today From March 20: Gus Nager.

NEWARK, N. J.
Newark Museum March: 19th Century Paintings and Sculpture.

NEW LONDON, CONN.
Lyman Allyn Museum To April 16:

John Trumbull and His Contemporaries.

NORFOLK, VA.
Museum of Arts and Sciences March 5-26: American Soc. of Miniature Painters.

OAKLAND, CALIF.
Oakland Art Gallery March 5-April 2: Annual Exhibition of Oil Paintings and Sculpture.

PASADENA, CALIF.
Art Institute March 12 to April 2: Gouaches and Oils by Susana Guerrera de Mueller; March 13 to April 16: Pasadena Society of Artists Annual.

PHILADELPHIA, PA.
Art Institute March 12 to March 19: Fellowship Watercolor Exhibit; From March 25: Fellowship Oil Exhibit.

PHILADELPHIA, PA.
Art Alliance To March 19: Oils by Arthur Carles; From March 14: Oils by Paul Klee; From March 21: Beyond Realism Prints and Oil Paintings.

PHILADELPHIA, PA.
The Plastic Club To March 29: Annual Oil Exhibit.

PHILADELPHIA, PA.
The Print Club From March 17: 5th Annual Exhibit of American Color Print Society.

PHILADELPHIA, PA.
Woodmere Art Gallery From March 26: Annual Exhibit of Oils and Sculpture.

PITTSBURGH, PA.
Carnegie Institute To March 26: Paintings from Latin America.

PITTSFIELD, MASS.
Berkshire Museum March: Paint-

ings by Vernon Housie Bailey; Survey of American Drawings.

PROVIDENCE, R. I.
Museum of Art From March 25: "American Drawings" by Men in Armed Forces.

PROVIDENCE, R. I.
Providence Art Club March 14-26: Paintings by Jessie Luter and Asa G. Randall; From March 28: 47th Annual Exhibit of Watercolor Club.

RICHMOND, VA.
Museum of Fine Arts To March 20: Sculpture, Waylande Gregory; From March 19: Biennial Exhibit of Contemporary American Painting.

ST. LOUIS, MO.
Eleanor Smith Galleries March 20 to April 1: Watercolors by James Green.

ST. PAUL, MINN.
Gallery and School of Art March: Oils by Luis Quintanilla. Watercolors by Hong Kingman.

SACRAMENTO, CALIF.
Crocker Art Gallery March: Paintings of Sacramento; Watercolors by Wedo Georgette and Warren Chase Merritt.

SAN DIEGO, CALIF.
Fine Arts Gallery March: Silk Screen Prints; Paintings by Matias Dobujinsky.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor March: Prints and Drawings by Thos. Rowlandson; Navajo Paintings by Maud Oakes.

De Young Museum From March 12: 48th Exhibition of American Society of Etchers.

SANTA BARBARA, CALIF.
Museum of Art March: California Watercolor Society; Loren Barton, Jessie Arma Botke.

TOLEDO, OHIO
Museum of Art March: Life War Art.

UTICA, N. Y.
Munson-Williams-Proctor Institute To March 27: "America in the War."

WASHINGTON, D. C.
Corcoran Gallery To March 11: 11th Annual Exhibit of Miniature Painters Sculptors and Gravers Soc.; 53rd Annual Exhibit of Soc. of Washington Artists; From March 18: Watercolors by Clifford Sobor; From March 28: Watercolors by Rafal Malczewski.

National Gallery Smithsonian Institute To March 26: Etchings by Luigi Lucioni; From March 26: "Index of American Design."

PHILIPPS MEMORIAL GALLERY TO MARCH 20: Picasso; To March 27: Walt Kuhn, Karl Knaths; From March 19: Rembrandt, the Draughtsman.

WEST PALM BEACH, FLA.
Norton Galleries March: Annual of the Palm Beach Art League; Sculpture by Eugen and Elizabeth Kemendi.

YOUNGSTOWN, OHIO
Butler Art Institute From March 17: Watercolors by Elliot O'Hara.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) From March 13: Philip Evergood Paintings.

American British Art Center (44W 56) To March 18: E. E. Cummings.

Argent Galleries (42W57) To March 18: Sculpture by Zadkine, Faggi and Escherick; From March 20 to April 1: Margaret Nehenias.

Art of This Century (30W57) To April 1: Oils and Gouaches by Hans Hofmann.

Artist Associates (138W15) March: "Art for Bonds."

Artists Gallery (43W55) To March 20: Paintings by Martin Friedman; From March 21: Drawings by Sarah Berman.

Associated American Artists (711 Fifth) To March 18: Nicolai Gikovsky; From March 20: Paintings by Marion Greenwood.

Babcock Gallery (38E57) March: 19th and 20th Century Paintings.

Bignou Gallery (32E57) From March 14: Paintings by Jean Lurcat.

Bonestell Gallery (18E57) March 13-25: Sculpture by Nelli Bar.

Mortimer Brandt Gallery (15E57) To March 18: Color and Space in Modern Art; March 25 to April 8: American Abstract Artists Assoc. Exhibit.

Brooklyn Museum (Eastern Parkway) To March 26: 100 Artists and Walkovers; From March 11: Prints of Emil Ganso.

Brummer Gallery (110E58) March: Old Masters.

Buchholz Gallery (32E57) To March 25: Edward Munch; From March 26: Juan Gris Retrospective.

Carnegie Hall Gallery (154W57) March: Group Exhibition.

Carroll Carstairs (11E57) To March 21: Watercolors, Drawings, Pastels.

Clay Club (4W8) March: Sculpture by Nina Winkel.

Contemporary Arts (100E57) To March 24: Mid-Season Retrospective of Sponsored Group.

Downtown Gallery (43E51) March 13 to April 13: Paintings by George L. E. Morris.

Durand-Ruel (12E57) March: Manet to Picasso; Still Life.

Duven Bros. (720 Fifth) March: Old Masters.

Durlacher Bros. (11E57) To March 25: Still Life Painting of 17th Century.

8th St. Gallery (33W8) March 16-31: Art Association Oil Group.

Ferargil Galleries (63E57) To March 19: Harry Lane; March 12-26: Donald French McDonald, Sculpture.

400 Park Ave. Gallery (400 Park) To March 18: "The Art Director Paints Himself"; Mar. 20-Apr. 1: Jere Wickaire.

Frick Collection (1E70) March: Permanent Collection.

Galerie St. Etienne (46W57) March: Modern Paintings.

Grand Central Art Galleries (15 Vanderbilt) To March 18: "Artists for Victory" American-British Exhibition; March 14 to April 4: Watercolor Exhibit; March 21 to April 1: Andrew Winter.

Kennedy & Co. (785 Fifth) March: American Contemporary Prints and Watercolors.

Kleemann Galleries (65E57) To March 18: Louis Rosa.

Knoedler & Co. (14E57) To March 28: Franz Rederer; From March 20: Felix Tovolski.

Kraushaar Galleries (730 Fifth) To March 25: Paintings by Vaughn Flannery.

John Levy Gallery (11E57) March: Old Masters.

Julien Levy Gallery (42E57) March: John Atherton.

Lillienfeld Galleries (21E57) To March 25: Paintings by Vlaminck.

Macbeth Gallery (11E57) March: Peter Hurd; Vanessa Helder.

Marquie Gallery (16W57) March: Paintings by Ronnie Elliott.

Pierre Matisse (41E57) From March 21: "Ivory Black in Modern Painting."

Metropolitan Museum of Art (Fifth at 82) March: Hagia Sophia and Its Restoration; To March 19: 19th Century Polish Paintings; From March 22: Chinese Paintings.

Midtown Galleries (805 Madison) From Mar. 20: Paintings of Ballet by Gladys Rockmore Davis.

Milch Galleries (108W57) To March 26: Paintings by Jessie Ansbacher.

John Mitchell (65E57) March: 19th Century Paintings.

Morton Galleries (222W59) To March 25: Watercolors by Kroth.

Museum of Modern Art (11W53) March: Modern Drawings; From March 17: Modern Cuban Painters.

Museum of Non-Objective Painting (24E54) March: Permanent Collection.

Jerome Myers Gallery (1007 Carnegie Hall) March: Watercolors and Drawings.

National Academy (1083 Fifth) From March 28: 118th Annual Exhibit of National Academy of Design.

New Art Circle (41E57) Mar. 13-Apr. 1: Houmère.

New York Historical Society (170 Central Pk. W.) March: Latin American Works.

New York Public Library (Fifth at 42) March: American Print-makers and Their Portraits.

Nierendorf Gallery (53E57) March 10 to April 15: Julio de Diego.

Nisau Gallery (63E57) March: Modern French Art.

Norliss Gallery (59W56) To March 17: Early American Painters; To March 21: Peter di Tintoretto; March 18 to April 1: Drawings by Dora; March 22 to April 8: Paintings by Hubert Davis.

Old Print Shop (150 Lexington) March: American Paintings and Prints.

Passedoit Gallery (121E57) To March 18: Gallery Group; March 20 to April 15: Paintings by J. M. Hanson.

Peikin Galleries (704 Fifth) To March 28: Hungarian Art in America.

Pen & Brush Club (16E10) March: Work of New Members.

Perls Gallery (32E58) From March 13: Mario Carreno.

Pinacotheca (20W58) To March 22: Alice Neel.

Puma Gallery (108W57) From March 13: Paintings by Camille Albert.

Rehn Gallery (683 Fifth) To March 18: Paintings by Arthur Schiele; From March 20: Watercolors by Elizabeth Sparhawk Jones.

Riverside Museum (310 Riverside Dr.) March: Exhibition by Coll. Watercolor Society.

Paul Rosenberg (16E57) From March 13: Helion, Paintings.

Salmagundi Club (47 Fifth) To March 24: Watercolor Annual.

Schacht Gallery (23E64) March: Oils, Drawings and Watercolors by A. Walkovite.

Schaeffer Galleries (61E57) March: Old Masters.

Schneider-Gabriel Galleries (69E57) March: Early American Paintings.

Schultheis Art Galleries (15 Maiden Lane) March: Fine Paintings.

Jacques Seligmann & Co. (5E57) March: 19th Century Paintings.

E. & A. Silberman (32E57) March: Old Masters.

Studio Guild (130W57) To March 24: Oils by Mildred Jones; March 6-18: Dorothy S. Phillips, Watercolors.

Valentine Gallery (55E57) March 13 to April 8: Fernand Leger.

Wakefield Gallery (64E55) To March 18: Engravings by Jan Hugo; From March 20 to April 1: Paintings by Andre Roca.

Weyhe Gallery (704 Lexington) March: Raphael Soyer, Drawings and Prints.

Whitney Museum (10W8) From March 21: Watercolors and Drawings from the Permanent Collection.

Wildenstein & Co. (19E64) March 16 to April 8: Sculpture by Jean Hamar; March 8 to April 1: "Stars of Yesterday and Today."

Willard Gallery (32E57) March: Louis Schanker.

Howard Young Gallery (18E57) March: Old Masters.

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